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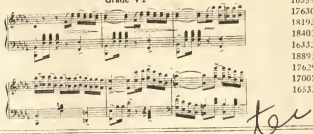

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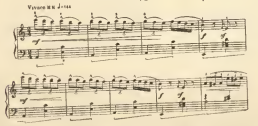

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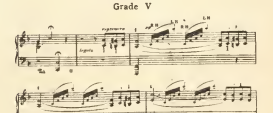

MATHILDE BILBRO

MATHILDE BILBRO, noted teacher, writer and composer, was born in Tuskegee, Alabama, in 1880. For many years now her home has been in Gadsden, Alabama, where, since 1912, she has devoted all her time to composition.

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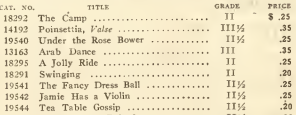

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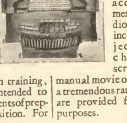

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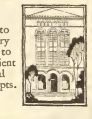

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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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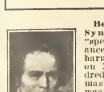
The World of Music


L. VAN BEETHOVEN

Beethoven's "Ninth Symphony" was given a "special memorial performance" by the Royal Philharmonic Society of London, on March 26, the one hundredth anniversary of the master's death. The work was written on a commission from this Society in 1822. The remuneration was to have been two hundred and fifty dollars, which the organization raised to five hundred dollars when it was learned that the great composer was ill.

André Caplet, French composer and conductor, who died April 24, 1925, is to have a permanent memorial, provided by musicians of France and the United States. For several years M. Caplet was conductor of the Boston Opera Company. Of the American committee Walter Damrosch is president and Mrs. Paul Cochanski is treasurer.

The Haydntruna Cemetery, of Vienna, in which lies the body of Haydn, has been transformed into a park named for the great composer. The graves of all the famous persons buried there remain, that of Haydn being surrounded by gorgeous trees and flowers.

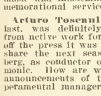
The Seventh Annual National Harp Festival, with Carlos Salzedo as president, was held in Asheville, N. C., March 27 and 28. There was an ensemble of harpists from all parts of the country.

Leopold Stokowski, whose genius for leadership has placed the Philadelphia Orchestra in its eminent position, has, on the advice of his physician, granted himself a year's leave of absence from duty. Overwork and injury to his right shoulder in an automobile accident have developed neuritis, which has greatly hindered his activities in late months, several recitals having been conducted with his baton in the left hand.

Mascagni was chosen to represent Italian music and dramatic art at the Beethoven commemorational services at Vienna.

Arturo Toscanini, as we went to press last, was definitely announced as retiring from active work for a year. Before we were off the press it was announced that he would share the great season with Willem Mengelberg, as conductor of the New York Philharmonic. Are we to keep step with the announcements of the elusive Arturo's temperamental managers?

Walter Damrosch was honored with a testimonial concert of the New York Philharmonic and New York Symphony orchestra, at the Metropolitan Opera House, on March 15, in recognition of his retirement as active conductor of the latter organization. It was a gala event and the conveyance afterwards of ten thousand dollars were, by Mr. Damrosch's suggestion, turned to the National Music Leaguc, to be added to its funds for assisting young musicians. Mr. Damrosch closed his career as conductor of the New York Symphony Orchestra on the evening of April 10, at a concert which concluded with Beethoven's "Ninth Symphony."


W. H. ROTHWELL

Walter Henry Rothwell, organist and, since its foundation eight years ago, the conductor of the Los Angeles Symphony Orchestra, died suddenly of heart trouble, while riding in his automobile on March 5. Born in London on September 22, 1872, and educated at the Vienna Conservatory, he was brought to the United States as conductor of the Savage Opera Company, later was conductor of the St. Paul Symphony Orchestra; and, when W. A. Clark founded the Los Angeles Orchestra, was chosen as its leading spirit.

Festival of Folk Music is to be held at Quebec, from May 20 to 22, under the leadership of John Murray Gibbon, so well known for his research along this line. It is said that no less than twelve thousand of these Canadian Folk Tunes are known to exist. The origin of many of them can be traced back to France, whence came a large part of the pioneers of our neighbor to the north.

A Fellowship for Amerieun Composers, in the American Academy of Rome, is announced as vacant. This fellowship, provided by the Frederick A. Juilliard endowment, amounts to two thousand dollars a year, in all. Particulars from Roscoe Guerasey, Secretary American Academy of Rome, 101 Park Avenue, New York City.

Two American Compositions. "Danse in Place Congo" by Harry F. Gilbert (in its orchestral version) and "Music for the Theater" by Aaron Copland, have been selected for performance at the sessions of the International Society for Contemporary Music to be held at the Frankfort Festival (Germany) this summer.

Ambrose Thomas' "Mignon," after a slumber of nineteen years, was revived at the New York Metropolitan Opera House on March 10, when its perennial charms aroused real enthusiasm. Lucrezia Bori, Marion Talley, Benjamino Gigli and Clarence Whitehill interpreted the leading roles.

Beatrice Harrison, one of the best reputed of the Violoncellists of England (the home of women 'cellists) will be with us in "The States" in the coming season.

Mr. Paul Kerby, a young British composer born in Australia and recently a resident in the United States, has been elected as the fifth member of the controlling committee of the Salzburg Musical Festival. The choice is significant that it was made by the unanimous vote of the other four members of the committee, Richard Strauss, Herr Reinhardt, Herr Hoffmannsthal and Herr Schalk, who rank respectively as the leading composer, producer, dramatist and music critic of Vienna.

Giuseppe Cavaliero, famous Italian impresario and director of leading theaters, died in February at Catania, the birthplace of Bellini. He is said to have been the discoverer of both Caruso and Titto Ruffo.

Ticket "Scalping" has been decided by the Supreme Court of the United States, to be legal. The pronouncement is based on the principle that, as theaters are strictly private property, the Government may not interfere with their mode of operation.

Emil Oberhoffer, regular conductor of the Minneapolis Symphony Orchestra, has been called to Los Angeles to complete the season left without a leader by the sudden death of Walter Henry Rothwell. His first appearance with the western organization was in a Memorial Beethoven Program on March 24 and 25, which had been already arranged by the late conductor of the organization.

The One Thousand Dollars Prize offered by William A. Clark, of Los Angeles, through the National Federation of Music Clubs, for an orchestral composition, has been awarded to Carl Hugo Grimm, of Cincinnati, whose work is entitled "Prometheus." The award was produced at the concert of the Chicago Symphony Orchestra complimentary to the Biennial Convention.

At the Cincinnati Biennial May Festival, held May 3-7, Frank Van der Stucken, the veteran conductor of these momentous musical affairs, held the baton. The leading choral works offered were the oratorio, "St. Francis of Assisi," by Pierne; "Missa Solemnis in D," by Beethoven; and scenes from several grand operas.

It is the constant ambition of the editors and publishers of the "Etude" to make each issue of the journal worth many times more, in practical instruction, stimulating inspiration and real entertainment, than the price of the entire year's subscription. The music lover can not possibly find c better two-dollar investment.

Edward Lloyd, England's "pure-voiced tenor" of concert and oratorio renown, passed away at his home of retirement in Sussex, on March 31, in his eighty-third year. His active career was one of great length, as he achieved fame at a Crystal Palace performance of the "Messiah" in 1870 and did not retire till 1900, during all of which time he was the world's preeminent oratorio tenor and made several tours of America. After retiring he sang in public but once, at the coronation of King George, by his monarch's special request.

The Philadelphia Chamber String Sinfonietta, a recent organization of eight players of the Philadelphia Orchestra, under the baton of Fabien Sevitsky, a nephew of Serge Koussevitsky, gave the first of three scheduled concerts, in the ballroom of the Penn Athletic Club, on the afternoon of March 27. Their success was immediate, and for their interpretation of Beethoven's variations on Mozart's *La Ci Darem* they received an ovation.


MAFFA RAFFAELLI

Maffia Battistini, the eminent Italian baritone now in his seventieth year, recently gave a concert in Rome in which the songs included the ancient and modern, the serious and burlesque. These he delivered with a spirit and vigor, a marvelous finish of style, and a velvety quality of voice, all of which would have been the despair of the young singer, and which threw his hearers into a state of delirious excitement."

The Musical America Contest, in which three thousand dollars was offered for the best American symphonic work, closed on April first, with ninety scores entered. Leopold Stokowski, Walter Damrosch, Frederick Stock, Serge Koussevitsky and Alfred Hertz are to be the court of judges.

William E. Ashmall, widely known as organist and as composer for that instrument, and for many years the publisher of the now discontinued "Organist's Journal," died at his home in Arlington, New Jersey, on March 2, 1927, aged sixty-seven years. He was born in England but migrated to America at the age of seven.

"The Epic of Colorado," composed especially for the occasion, by Charles Wakefield Cadman, is to be presented at the Music Week Festival of Denver.

Mendelssohn's "Elijah," adapted to stage production by William Dodd Chenery, was given in three private presentations in the Arsenal of Springfield, Illinois, early in March.

The Ohio State Music Teachers' Association, with Mrs. Harry L. Goodbred presiding, met in convention at Cleveland, on March 22-25. Among the participating speakers and artists were: James H. Rogers, Felix Borowski, Edgar Stillman Kelley, Marian Chidsey, Lila Robeson, Albert Riemenschneider, Nicolai Sokoloff, Efrem Zimbalist and P. W. Dykema. The meeting was cordially with that of the Ohio Federation of Music Clubs.

A Mammoth International Chorul Festival is being planned to be held in Vienna in 1928. Invitations to one hundred thousand singers of all the world are to be issued.

Fritz Busch, conductor of the Dresden Opera, made his first bow to the United States when he appeared as guest conductor of the New York Symphony Orchestra on the afternoon of March 10. He also shared with Messers. Damrosch and Furtwengler in leading the testimonial program given in recognition of Mr. Damrosch's laying down the active leadership of the New York Symphony, on March 15. He has been welcomed as one who conducts for the ear rather than for the eye.


FRITZ BUSCH

Mildred Curolline Secha, first winner of the Caruso American Memorial Foundation operatic fellowship, made her debut in Italy, on February 17, as *Santuzza* in "Cavalleria Rusticana."

Rudolph Ganz has resigned as conductor of the St. Louis Symphony Orchestra. Lack of public support of the organization is given as the real reason back of this movement, and report indicates that for the present, at least, the orchestra will be abandoned.

The National Federation of Music Clubs, with Mrs. Edgar Stillman Kelley as president, held its Fifteenth Biennial Convention at Chicago, from April 18 to 25 inclusive, a notable attraction of which was Mrs. Theodore Thomas, from whose initiative during the great Columbian Exposition grew this important federation. Besides discussions of leading movements in the musical world, there was much interest in the Young Artists' Contest. Among the local provisions for the entertainment of the Convention were a performance of "Pelleas and Melisande," by an all-American cast, and a concert by the Chicago Symphony Orchestra.

The Ohio Wesleyan Glee Club, three times the champion organization of its kind in that state of presidents, will sail on June 24, for a series of concerts in the leading European cities.

The League of Composers recently gave in New York a program of six American works of which those of the composers was more than twenty-eight years of age.

The Annual Bachemere Festival of music of the 16th, 17th and 18th centuries will be held this year from August 22 to September 3. The programs will be devoted to chamber music of this period, especial attention being given to the English school. Particulars may be had from Miss M. Quigley, 214 Glendale Avenue, Highland Park, Michigan.

Richard A. Heritage, veteran teacher and a pioneer in many musical movements in the city, a promoter of musical interests in the northwest, will celebrate his fiftieth year of active work in the music profession, in June. In this connection it is interesting to note that on March 21 he and Mrs. Heritage celebrated their golden wedding. Mr. Heritage has trained and started hundreds of successful teachers and singers, some of them now widely known.

American Musicians seeking employment in subordinate positions, as in bands and dance orchestras, in Germany, must first obtain police authorization of residence, before a visa will be granted by the Foreign office. Such is the latest government regulation issued.

Maurice Ravel, eminent French modernist composer, and also widely known as a conductor and pianist, will visit America next season for a prolonged tour. He will cross the continent in a series of lectures and as a guest conductor of leading orchestras with which he will interpret programs of his own music. To pianists his *Jeux d'Eau* is best known; his *opera bufe*, "L'Heure Espagnole," was in the repertoire of the Metropolitan for the season 1925-1926; while his ballet, "Daphnis et Chloé" for orchestra, is by many reckoned his masterpiece.

(Continued on page 481)

MAURICE RAVEL

Class Instruction in Piano Playing

The widespread interest in class piano instruction prompts the presentation of this material answering the query of many teachers as to what to use and how to go about it.

Start as many classes as you can this summer.
Make them as interesting as play to the young folk.

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Teaching Material for Classes of Young Tots

BILBRO'S KINDERGARTEN BOOK
By Mathilde Bilbro
Price, 75 cents

THIS is a fine instruction book for use with the youngest beginners. As the lessons progress, new notes are introduced until the child is thoroughly familiar with every note in the treble clef, including a few of the leger lines below Middle "C." Then, the bass clef is introduced in the same ideal manner through interesting little studies and attractive little pieces, many of which have words. The music is printed with large notes and wide spaces between the lines and the staves. In a short foreword, Miss Bilbro gives very practical suggestions as to teaching procedure with youngsters.

TUNES FOR TINY TOTS
By John M. Williams Price, 75 cents

THIS virtually teaches in an easy and practical manner the very rudiments of music right at the keyboard of the piano. The little student progresses in both clef tracks and the lines and clef simultaneously. The work is given with each short piece or exercise, help the student in the time and phrasing, and holds the interest. While this is a modest little book of less than 30 pages, it is a work that every teacher of little tots will find ideal for the first preparatory work. It is being used with great success in class work.

MIDDLE C AND THE NOTES ABOVE AND NOTES BELOW
By Lizzie Arritt Simmons Price 75 cents

THIS book goes at the beginning of piano playing so direct and so interestingly that there is no confusion in the juvenile beginner's mind. One thing at a time is taught the pupil, the very first lesson giving the child a feeling of the pleasure in knowing how to play, although it brings into use but two notes. The bass and treble clefs are used from the start. Preceding each lesson is a little rhyming text which states the lesson is used and the manner in which the notes which these notes are to be written, so that a firm foundation in notation knowledge is obtained. These little pieces and exercises all are attractive and there is even pleasing humor in some of the texts given with each little piano number. Juvenile illustrations decorate the pages of each piece.

NEW RHYMES AND TUNES FOR LITTLE PIANISTS
By Helen M. Cramm Price, 75 cents

THIS little book starts with both clefs and gives children a pleasing acquaintance with the notes on the staff along with a development of rhythmic feeling. There are words to read or sing with most of the little pieces, thus helping the rhythmic feeling. The notes are touched up and down from Middle "C" and this has been demonstrated to be a help to rapid progress. This book does not have to be used by itself alone. It will fit very well with any system of elementary technical instruction. So many thousands of copies of this book have been sold in fact, that we are sure many teachers will know highly think of it as being just the ideal for class use as they have found it for individual instruction.

THE MUSIC SCRAP BOOK
By N. Louise Wright Price, 60 cents

THIS kindergarten method for piano beginners introduces notation in a delightful manner and then gives just the right amount of attention to time and rests as is necessary to carry the child through the piece, by which progress in playing ability is developed at a most satisfying pace for the most eager of beginners.

For Classes Beyond the Kindergarten Age

FIRST YEAR AT THE PIANO
By John M. Williams Price, $1.00

MR. WILLIAMS has made such a success in giving piano teachers material that makes for better first piano instruction because he goes right to what pupils want—guidance in acquiring ability to play the piano. Both clefs are used from the start and all material given is as attractive as possible rhythmically and melodically. The material is also as little as is feasible of the material has pleasing and expression are well handled. We recommend this work too highly for class use, since it is in use in public school courses, in several of the larger cities and some leading music colleges or music, having normal courses in public school classes, use and recommend it.

BILBRO'S FIRST GRADE BOOK
By Mathilde Bilbro
Price, $1.00

THIS is a modern work in every sense embracing the features that leading educators today agree to be best for beginners in piano playing. Both clefs are used from the start and to make the acquisition of a knowledge of notation as rapid as possible, there are blank staves for some novel writing exercises. Everything is printed clearly and in good size for the beginner's eye and while everything has been made cleverly pleasant and attractive, even the beginning student is bound to feel the substantiality of this instruction material, all of which engenders a confidence in the study of it.

Requisites for Class Instruction in Piano Playing

IT does not require a large investment for the teacher to inaugurate piano classes. Since the children take turns in doing exercises upon the one piano in the class room, there must be a table with a facsimile of the keyboard upon it for each student not at the piano. The teacher need secure only a number of cheap tables and stools or chairs that will seat the pupils at about the height of the piano keyboard and stool. After the teacher has rented this furniture, we can furnish all the musical equipment at most reasonable prices.

FOUR OCTAVE KEYBOARD CHART

THIS chart can be placed behind the keys of the piano and for class instruction it should be placed flat upon the table edge. It shows the name of every key, as well as the location on the grand staff of every note representing these keys. Card, 50 cents. Linen Card, 75 cents.

IDEAL HAND POSITION CARDS
Package of 10—Price, 25 cents

THESE cards are about 10 x 4½" and there is shown upon them the proper position for the hand in piano playing. This is a good card to give to all piano pupils right at the beginning.

METRONOMES
Price, $4.00 With Bell, $5.00

If used to guide the class in counting, the teacher is left free for other observation and directing work.

TABLE MUSIC STANDS
Price, 50 cents

This is a collapsible stand, which can be set up on the table behind the keyboard chart, furnishing a holder for the music corresponding to the piano desk.

Prices on Blackboards with staves upon them made of durable fabric that will roll, writing books and other class helps, quoted cheerfully on request.

THEODORE PRESSER CO. 1712-1714 CHESTNUT ST. PHILA., PA.

THE ETUDE

JUNE, 1927 Single Copies 25 Cents VOL. XLV, No. 6

A Real Musical Doctor

A FAMOUS singer who was actually employed to rid a king of mental forebodings and melancholia is one of the most picturesque figures in all of the history of music. Ranking only with the great Caruso in world prestige is the name of Carlo Broschi, known as Farinelli, born at Naples, Italy, in 1705.

Farinelli was a male soprano. His father is reported to have been a miller, and from that source he took his stage name (*Farina*, flour). He was however, the nephew of a noted contemporary composer, Cristiano Farinelli, and it is reasonable to suppose that he took this family name.

Farinelli was the pupil and protege of the great teacher, Porpora, the maestro of most of the celebrated singers of his time, including Caffarelli, Senesino and Tosi. He also taught Haydn composition. Porpora was a most accomplished musician and a hard taskmaster. At his death he left evidences of enormous industry but slight genius. There were fifty-three operas and six oratorios—now all extinct. Unquestionably his training of his favorite pupil, Farinelli, had much to do with the latter's success.

The remarkable thing about Farinelli, however, is not his sensational successes on the stage, from Rome to London and from Vienna to Madrid, but rather his altogether remarkable association with Philip V of Spain.

Farinelli went to Madrid in 1737 to make the customary appearances of the touring artist. He remained nearly a quarter of a century. It was the will of a woman which made the change in the affairs of the great singer. Philip was suffering from such melancholy that the Spanish government was in danger. The King refused to preside at the Council and avoided all state matters. His Queen in desperation decided to try music as a remedy. Farinelli was brought to the royal Palace and secreted in a room adjoining that of the King. Farinelli sang a few simple, sympathetic songs and the King was instantly moved to such an extent that he summoned the singer and asked him to name his reward. Farinelli tactfully replied:

"Naught but your Majesty's return to health, Sire!"

Philip immediately awarded him the huge salary of 50,000 francs a year. Life had a new interest for him. His Royal Highness, in his regal pout, had not shaved for weeks. He instantly had his whiskers removed and got down to the affairs of State. What were the remedies in Farinelli's *pharmacopoeia?* Simply four songs which the King fancied—the songs that had brought him back to sanity—to reason. Two of these songs were "Pallido il sole," and "Per questo dolce amplesso." Evidently Philip looked upon these as specifics, because, if we are to believe the existing reports, Farinelli sang these same songs to the King every day for ten years. Imagine three thousand five hundred doses of music! Philip must have been a hard case indeed.

This was not the end of Farinelli's remarkable career. Philip produced a son and successor who was afflicted by the same mental trouble as his father. Doctor Farinelli applied identical musical treatment and the son was cured. This gave Farinelli great distinction and for years thereafter he was the power behind the throne in Spanish affairs.

In 1759, on the ascent of Charles III, Farinelli went back to Italy where he died in 1782. He became one of the famous names in history, not merely because he was the greatest vocal artist of his time but because of unusual tact and understanding of men and affairs. In Spain he was the Mussolini of his day. Whether by policy or by conviction, he practiced the Golden Rule in his affairs in a remarkable manner. His enemies were invariably avenged with kindness and royal favors and not with punishment or extinction.

The Tin Can

"THE TROUBLE with music in America is that it is the tin can tied to the tail of society."

The speaker was a violinist of mediocre achievements and Russian birth. He had recently returned to America from his native land where he had spent four years in the home of his Semitic forbears in an attempt to work into the variegated Bolshevistic life which he had extolled to the skies before he left "impossible America." Admitting that the policies of the great Marx were wonderful in theory but that in practice they demanded a Utopia which was not to be found in present-day Russia, he was nevertheless so infected with communism that he could not see the absurdity of condemning anything and everything about the hospitable land he was seeking for the second time as a refuge.

It is true that in many communities music is "the tin can tied to the tail of society." In fact music is only now being widely emancipated from what is known as society. "Music for Everybody" is a Twentieth Century slogan. The great composers and the great orchestras and the great opera houses have on bended knee sought directly or indirectly the prestige and the guldens of royalty and aristocracy. Without Esterhazies and Bourdons and their ilk it would have been impossible for music to have been developed on a grand scale.

Even now the diamond horseshoe is necessary to give opera as it is given at the Metropolitan Opera House in New York with the huge expenditures that accompany it. Let us think that, for the moment at least, this is necessary to maintain a lofty standard. At the same time Mr. Fortune Gallo has made a fortune with "opera for everybody." Orchestra concerts may be had for a season at the price of a radio set. What do we care if the social nonentities, the pathetic snobs of our great cities, make art the tin can on the tail of society, as long as everybody can get the best at a fraction of the former cost.

The Old Piano Tuner Speaks

THE old tuner came into our home and sat patiently down at the instrument he had tuned many times. A cup of coffee served by the lady of the house inspired a flood of reminiscences which may in turn be of real practical interest to ETUDE readers.

"Yes, yes," he went on, "I have tuned some thirty thousand pianos in my time, and, I swan, every one of them was different. Every piano has its own individuality. Pianos look alike and sound something alike; but when the tuner gets at fussing with them they show their differences. It beats all how some pianos act up. They are just like human beings. One piano I know is like a bad boy. I tune the bass and by the time the treble is tuned the bass is out of tune and I have to go over the whole thing again.

"Let's see, now; it's years since I tuned for Adelina Patti. She was mighty particular about having her piano in tune. All good singers are. They know that if the piano isn't right they can sing their heads off and the result will be awful.

"Every piano ought to be tuned at least three or four times a year. More than this, each time a piano is tuned the action should be gone over. The screws should be tightened, the lost-motion taken up, the pedals adjusted and the tone regulated.

"The trouble with piano owners is that they let the piano go until they 'have company.' Then they want it tuned at once, and they expect the tuner to undo damages that have been the result of a year or two of neglect. They have the foolish idea that because the piano is not used it is not necessary to tune it. They seem amazed when they are told that the tension of the strings keeps a piano under the strain of about 40,000 pounds, or twenty tons, when it is in good shape.

"Another thing that piano owners don't know is that the finer the instrument, the more need there is for protecting it from atmospheric changes. This is because the sound-board in a fine piano is graduated in thickness according to acoustical science. The cheap piano has a sound-board of uniform thickness that has not had special attention. For this reason it sounds thumpy. The graduated sound-board is more readily affected by extremes of heat and cold, wetness and dryness, and so on.

"If you are going to buy a piano, make inquiries about the wrest-plank, if you expect your piano to stay in tune for any length of time. The wrest-plank in a good piano is made of three or four crossed veneers of very tough wood, such as rock maple. The pins for holding the wires are driven into this wood. Remember these pins bear a weight or strain equal to that of twenty tons of coal. Think of it!

"In any ordinary piece of solid wood they would twist around under this weight and the piano could not be kept in tune. I have known folks to spend many dollars upon a piano with a cheap wrest-plank, even though I advised them to get rid of the instrument. Folks don't want to take the tuner's advice until they find the costs of repeated repairs mounting out of sight.

"Don't buy a piano with a cheap action. The action of a piano is like the engine in an automobile. A cheap engine is always a source of trouble and disaster.

"It is herd to be conscientious with some folks. They expect miracles. Time and again I tell them that it is worthless to spend money in repairing a worn-out instrument; but they go right ahead and order it done. The tuner is helpless. There comes a time when the only way to tune a piano is to move it out on the rubbish pile and get a new instrument. People hang on to old good-for-nothing pianos long after they should have been discarded. A tuner spends a lifetime in learning his work, and is then condemned beeause he cannot bring to life any kind of musieal corpse that ought to have been buried long ago. Few pianos will last a lifetime, even with moderate use. The piece of furniture is there, to be sure; but remember, a piano is something more than a piece of furniture. It is a musical instrument. If you want real joy from your music, you must not expect it from an 1900 instrument, any more than from an 1900 automobile. Sometimes even a ten-year-old piano has given all that it has and should be retired for a new instrument."

Money Power and Music

It is extraordinary what importance some people persist in putting upon mere money power. Money is a symbol of accumulated energy. If it is aequired honestly by the brains, brawn, activity and thrift of its possessor, money power deservedly commands respect.

However, because a man is rich does not mean that he is neeessarily a fine trapeze performer, an expert geologist or a good musician. The moneyed man may merely be a clever speculator, an ordinary gambler, a shrewd miser, an illiterate stevedore, a festive bootlegger, or, worse yet, the possessor of money inherited from some "money magnet."

Yet, in many communities the rich man or the rich woman, with an inclination toward art and a fair liberality, is consulted, "looked up to" and revered as an authority. This wealth is often an obstacle to artistic progress in the community as a whole.

On the other hand, the contributions of a Croesus may be wise, humanistic appropriations of his means. In no way could he part with a portion of his holdings to the better advantage of his fellowmen who in many instances make it possible for him to retain his riches. The intelligent assistance of the very rich is valuable and should be gratefully received.

However, unless they have earned their positions as competent musieal authorities, through preeisely the same long-continued hard study as the musician himself, it is absurd to permit their money power to entitle them to pose as advisors in art. The editor remembers, all too well, an aggressive Danish contraetor who was a member of a church music' committee. This individual, without any practical knowledge of music whatsoever, attempted to regulate the church music matters with such ignorant intrusions of his authority that the writer was hard put to it to keep from resigning his position as organist.

The Amerlean musieal public must learn that money power is only one of the reservoirs of energy in America. Music is, in itself, a tremendous power. Take, for instance, the situation in Cleveland. Citizens of that great Ohio metropolis are deservedly proud of the wonderful Union Trust Company, one of the financial gibraltars of Amerlea. But the Union Trust Company, great monetary bulwark as it is, is no greater asset to the city than is the splendid Clevland Orehestra brought into existence by the initiative and energy of Mrs. Adelia Prentice Hughes and ably conducted for years by Nikolai Sokoloff. This fine orchestra, touring to distant cities as far as Havana, lets the world know that Cleveland stands for the higher, the noble things in life and in this way is an asset of the greatest importance.

If you have never realized that mere money power is only one of an infinite number of symbols of power, think for a moment of the Carpenter of Galilee who lived a pauper and died a pauper. What greater power has the world ever known?

Earning One's Way

We have a kind of fraternal interest in the music student who elects to earn his own way while studying. Our interest is multiplied by the faet that during our own student days we earned practically every cent we expended upon our own musical instruction, asking favors from no one. Not every student is situated as was the Editor of The Etude in a large metropolitan center such as New York City.

However, there is usually the way when there is the will. How can you do it? Easily! You are surrounded with opportunities which only remain to be uncovered. Your progress depends largely upon your three P's, INGENUITY, INITIATIVE and INDUSTRY. Coupled with this is the little matter of pocketing one's false pride.

We know of one exceptional student in a large city who is an extraordinary pianist. She is "making a go of it" by serving as a waitress in a fashionable boarding house. The patrons know of her aim and respect her for it. It is strange how ways and means open to those who are willing to sacrifice a few little things which will be forgotten when the glorious hour of triumph arrives.

We have an idea that the students who work out their own salvation have a respect for study that does not seem to be the possession of those who have everything provided for them. Almost invariably the best scholarships go to the workers. It is not a matter of dumb luck, as many imagine. It is the principle of work and sacrifice combined with real ambition.

Thousands of students who have determined to let nothing stand in their way have supported themselves through any honorable occupation which has presented itself. Nothing is too menial or too disagreeable, as long as it leads to the desired end. For instance, years ago in Naples, the younger students of the conservatory sang the prayers for the dead while the older students actually buried the dead.

Staccato, the Spice of Music

By FRANCIS L. YORK

Francis L. York has an eminent place in the musical world of America, as pianist, organist, director, composer and educator. After study with the best teachers of Boston and New York, he made several visits to Europe, during two of which he was under the tutelage of Alexander Guilmant, the famous French master of the piano, organ and composition. Dr. York has for years been President of the Detroit Conservatory of Music, and at the same time has held prominent positions in the National Music Teachers' Association. His article is unusual in practical interest.

After having taught the piano for many years, I have, much against my will, come to the conclusion that many of the fundamental principles on which we depend in our teaching are radically wrong. In my youth I was told, and later I myself taught that the foundation of good piano playing is a good *legato*. As I acquired more experience I became convinced that this is not true and that the *staccato touch* is the true basis of piano technic. Very slowly, carefully and with many misgivings, for no conscientious piano teacher wishes to try experiments on his pupils, I began to put to proof this new principle. My pupils in turn tried it with their pupils. In almost every case the results were very satisfactory and were often surprisingly good. My young teachers often came back to me with very enthusiastic reports of their success with this *staccato* principle after they had failed in using the *legato* principle.

The piano is essentially and by nature a *staccato* instrument. Not that tones are necessarily detached, but the beginning of the tone is so emphasized by the stroke of the hammer that the continuity of the passage is broken. All tones on the piano are made by percussion and the impact of the hammer on the wire. No matter how hard we may try to disguise it this is always perceptible.

The teaching of the piano, however, has systematically disregarded this fact since all piano methods are based on the supposition that the piano is naturally a *legato* instrument, such as the voice, the violin and such wind instruments as the flute or clarinet. People sang and played stringed and wind instruments long before the piano existed, so, naturally, the methods of piano teaching were greatly influenced by the methods already in vogue;—this in spite of the fact that real *legato*, such as is heard on these other instruments, is not possible on the piano. For, though the tones may actually touch, it is impossible for one tone to merge into the next without a change of intensity and without the shock produced by the hammer making the tone begin suddenly. With other instruments a tone may begin so softly as scarcely to be heard and may be increased or diminished at will. (On the flute, for example, it is the same column of air that vibrates at all the different pitches of which the instrument is capable.) But on the piano we have a separate action, almost a complete instrument, for each tone. No tone can make a *crescendo* into the next tone or even keep its intensity unimpaired until it reaches the next tone. A series of tones on the piano would be represented to the eye thus:

Percussion the Keyboard's Peculiarity

This being the case, the best and most skillful writers for the piano wrote music that was adapted to it, not in the style of voice or violin music, not long sustained tones merging into each other, not *cantabile* passages in which a tone may swell or diminish during its length or as it approaches another tone, but music suitable for an instrument of percussion. So, if the student will examine any book of piano music, he will find that a very large proportion of the tones give the best effect if they are *not* legato. Paderewski's beautiful scales, runs and passages are never *legato* but, especially in rapid work, are as *staccato* as possible. This gives the much admired "pearly touch." The tones of the so-called Alberti (broken chord) accompaniment, so frequent in Mozart, Beethoven and Mendelssohn, have in most cases, by far the best effect when played *staccato*. Of course it does not follow that *all* piano music should be played *staccato*, but it is true that a very large proportion of it should be so played.

From the standpoint of the piano teacher it is much easier and more satisfactory if the student learn first to play each tone separately (staccato). In this way he thinks more clearly and the action of each finger is much more definite. It is strange that piano teachers have been so slow to adopt the methods used in teaching other subjects. The fundamental principle of modern pedagogy—first the idea and then the expression of the idea—is almost completely disregarded in teaching the piano. Students are continually taught to translate the black and white of the printed page into the black and white of the keyboard without having the slightest idea of the meaning of the music or of the grouping or combinations of the tones they produce. Many piano players who play in a blurred and "mussy" style would have a clear, clean technic if from the first they had thought each tone separately as to its production and then in a group as to its relation to other tones.

Some one has said that a beautifully played scale or passage should be like a string of evenly matched pearls, each tone a clear, distinct, clean individual; "but," he goes on to say, "how often do we hear scales played that are more like a string of over-cooked peas." The brilliancy and beauty of the pearls come largely from the fact that they do not fit together closely; if they were cut in the form of cubes so that the surfaces fitted together, much of the beauty would be lost. It is the separateness, the articulation, that gives them brilliancy. Just so with tones in piano playing.

From the physical standpoint, the *staccato* study is the true one. One of its most important uses is in freeing the fourth finger from the fifth. The tendon or cord, running from the fourth finger, is joined to the tendon running from the fifth finger, so that both fingers are connected with the extensor muscle. (The extensors are the muscles in the upper side of the forearm which raise or extend the fingers.)

We all know the difficulty of playing clearly three contiguous notes in succession, particularly if the fourth finger is on a black key followed by the fifth or third on a white key, as C, C♯, D played with the third, fourth and fifth fingers. Now observe what happens in playing these notes. The fourth finger plays C♯: when that key is down it is nearly on a level with the white keys. We now attempt to put down the D with the fifth finger and at the same time take up the C♯ with the fourth finger in order to make the two tones *legato*. The fourth must be, relatively to the fifth, twice as high in order to release the key, the black key being on a higher level than the white. But the same muscle that is raising the fourth finger is connected with the fifth (the one we are trying to press down) and is attempting to pull it up. Thus there is a conflict between these two fingers.

In *legato* playing this action is necessary as the dampers must pass each other on the way, one going up, the other coming down. Play a series of tones requiring all five fingers as C, C♯, D, D♯, E, with the fingers 1, 2, 3, 4, 5, *legato*. Then play the same tones *staccato*, allowing each key to come back to its level, its finger being completely relaxed, before pressing the next key. You will at once see how much easier and freer the fingers feel and how much clearer is the mental impression of the tones.

Training the Fourth Finger

This FORM of *staccato* (separate) playing aids wonderfully in training the fourth finger. The reason for the freedom thus obtained lies in the fact that each muscular motion is complete before the next one begins; so none of the interference spoken of above is possible. This kind of muscular action influences the mind in such a way that it functions much more accurately, has a much more distinct idea of the tones to be played and directs more clearly.

In the study of other subjects we make use of this same principle; that is, we try to think clearly of each separate detail of a problem. Not until we can accomplish this can we think of the whole clearly, accurately and fluently. For instance, if we see a long and unfamiliar word that we wish to learn to pronounce, what do we do? We use this same method of articulation; we take the word to pieces and learn to pronounce the syllables separately (*staccato*) until we are thoroughly familiar with them. Then we can think them rapidly, put them as closely together as we wish, and pronounce them fluently. In learning music should we not use this same method and learn to play each note by itself, *staccato*, clearly, well-rounded? Then, when the necessity arises (which, as I have said, does not occur so frequently as we have thought), we may play them *legato*.

Besides clearness of thinking and freedom of muscular action, *staccato* practice gives, as its most important advantage, clearness of tone. From the standpoint of listening, *legato* means that each tone is heard until the next one takes its place. From the mechanical standpoint of piano playing, *legato* means that the damper of one wire must stop its tone exactly as the damper of the next rises and allows its tone to sound. Thus, if the action of the damper were such as to stop its tone *instantly*, the dampers would pass each other, one up, one down, exactly half-way. But the dampers do not act instantaneously; it takes an appreciable time for the damper completely to stop its wire from sounding. Thus, there is a little "hang-over" of tone for an instant after the damper rests on its wire. Suppose that it takes one-tenth of a second for the damper to stop its tone and we are playing ten notes a second (twice this velocity is possible), then each tone will not cease sounding until the next tone has had its full time—surely an effort to play staccato will not come amiss here.

In slow melody playing this action of the damper is no disadvantage—it may even be a help in covering up the percussion with which each tone begins and make the *legato* more nearly perfect. But if brilliancy is wanted or if we are to play rapidly, the result is just the opposite. For brilliancy results from the clear, clean articulation of each tone, what Busoni calls *granulato*, granulated.

Freeing the Thumb

Now IF it is once admitted that scales, runs and passage work are to be played *staccato*, our method of scale practice will have to be revised. We have all worked many weary hours training the thumb to play its tone *under* the hand in an almost impossible position. Thus in the scale of C how much time we have spent passing the thumb under the third finger to F and under the fourth finger to C in order to connect these tones closely. But, if these tones need not be connected, the thumb is free and is not required to play in this cramped and unnatural position. If the hand is turned slightly toward the thumb, the wrist held rather high, the arm moved steadily along the key-board, the tones played *staccato*, then each finger will fall on its key just in time. There will be no temptation to twist the wrist every time the thumb is used (that bane of young players), for the thumb can then be used in an easy natural position, producing the same quality

of tone as the fingers, and the result will be a perfectly even scale, clear, clean and brilliant.

I can not make it too plain that slow, closely *legato* passages are not to be played in this way. In a slow melody it is frequently best to lap the tones slightly. In slow scales—which by the way seldom occur—the tones must ordinarily be played *legato*. But a careful, unprejudiced examination of piano music will reveal the fact that a large proportion of our playing should not be *legato*.

There is still another advantage in *staccato* practice; the finger is trained to act *instantly* when called upon, thus acquiring a velocity that it can not get in *legato* practice, for, as the physical actions and the mental actions mutually influence each other, *staccato* practice tends to make the mind more alert; slovenly thinking and slovenly playing become impossible. Teachers have emphasized too much the proper beginning of a tone and have too often forgotten that the way in which a tone ends is just as important as the way in which we attack it. *Staccato* practice then becomes invaluable as a means of acquiring velocity.

Extremely slow practice is necessary if we are to think clearly and accurately, but in practicing slowly *legato* the motions tend to become sluggish. On the other hand in *staccato* practice we may take the tone in as slow a tempo as we wish, giving the mind ample time in which to think clearly and accurately and yet at the same time make the muscular motions very rapid. Thus we may say paradoxically that we practice velocity slowly. It was no doubt with this in mind that Liszt who was almost omniscient in every thing relating to piano playing said that the repetition of a single tone with a single finger (necessarily *staccato*) was one of the best ways of acquiring velocity.

Self-Help Questions on Mr. York's Article

1. *What is meant by the piano being a "staccato" instrument?*
2. *What constitutes the charm of the "pearly" touch?*
3. *In what way is the 4th finger strengthened by staccato practice?*
4. *How is the thumb affected by staccato scale practice?*
5. *What, in Liszt's words, is the best way to gain velocity?*

Keeping Up One's Music

By Eutoka Hellier Nickelsen

Keeping up one's music may be accomplished by the busy housewife and mother:

1. By joining a music club.
2. By playing for various church organizations:
    - (a) Pianist for Sunday school.
    - (b) Member of church orchestra.
    - (c) Giving solos for church activities.
3. By holding an office as pianist for some fraternal organization in which membership is held.
4. By having a "music hour in the home."
5. With daily practice, if only for a few minutes.
6. By keeping some new compositions on the piano one is most apt at least to "try them over," which will encourage practice if the numbers are interesting.
7. By those who have spare hours in devoting an afternoon or morning to teaching in a settlement or mission.
8. By doing ensemble playing (or singing) with musical friends.
9. By playing accompaniments.
10. For those desiring to keep up voice:
    - (a) Vocalizing lightly when about one's work.
    - (b) Church choirs.
    - (c) Choral society.

What Effect has Jazz Upon Present Day Music and Composers?

By Walter Spry

TO PUT the above question to a teacher of classical music may seem beside the mark; and still such a person should be a keen observer, for he has under his charge the young people who are the musicians of future generations. Jazz is a result of exuberant spirits expressed in the popular musical idiom of the day. The present-day American idiom has been greatly influenced by Negro folk music, and there are three elements that characterize this music. It is melodious, its rhythm is strongly syncopated, and its harmony very primitive.

Deadly Monotony

THE FIRST element above named is not against Jazz when the tune has beauty, as it often has; but the syncopated rhythm which persists so continuously becomes tiresome to those of us who look for variety in a work of art. The same may be said of the harmonic structure of present-day Jazz music, for it is for the most part the result of amateur musicians without learning.

This seems like a condemnation, but it is not so altogether, for being a product of the soil, Jazz, like the early Folk songs, must be simple and comprehensible to the people.

A Higher Music

BUT MUSIC has a higher mission than simply to make people hilarious. Take, for example, the "Immortal Nine Symphonies" of Beethoven which will be given by the Chicago Symphony Orchestra this season in memory of the master's centennial. We find all the feelings of man expressed—joy, sorrow, hope, tenderness, strength coupled with scholarship of the master musician.

I do not expect the large majority of jazz writers to compose music comparable with the great masters of classical music, and still I feel that there is arising now in our country a younger school of composers which has been influenced by this very exuberance I have spoken of as found in jazz music. We even have one colored composer who has written some lovely music that is very typical of his race, and it complies with the canons of the art.

World Music

WHEN WE HEAR an inspired work we recognize it the world over, and I feel sure that as a nation we have reason to believe that we are doing our share in the output of musical composition to-day. It took the older countries centuries of development to produce their masters and we can afford to be patient with the striving young composers of our generation.

And what I say of composers applies to students. We cannot keep them from going to the movies and hearing the often insipid effusions of the jazz organist and orchestra. It will not hurt them if, coupled with this, they pursue the study of standard music with a serious teacher.

On a certain occasion, I was at lunch at the Cliff Dwellers' Club and sat at the same table with Superintendent of Schools McAndrew. In the course of conversation regarding credits given music students in high schools, Mr. McAndrew stated that he believed that a boy who studied violin, for example, with a reputable teacher, should have credit for this work in the high school. And he added, "it will be of practical value to a musical talent to have this study and much more so than if he were forced to study Latin or Algebra." My point in mentioning this is to emphasize the fact that if more people were of Supt. McAndrew's views, serious musical educators would accomplish much more with their students. We must have the support of the schools and parents also. Then we could promise in time a musically intelligent nation who will know how to discriminate between good and poor music. Otherwise they remain as ignorant in music as was the old colored mammy of present-day theology, when she told the world her idea of Heaven: "When I gits dem dazzlin' gospel shoes an' shakes my haid beneath dat crown o' stars, I's a-goin' to raise dis voice lak fine peals o' thunder an' showers o' rain. Yaas Lawd! An' won't all be dere to see me, but de world will hear me sing."

But we need not fear, for we already have quite a group of young composers who, first of all, are scholars, and, added to their learning, they are not ashamed to put in their music a little real fun of the American flavor.

The Magical Symbols of Notation

By Leslie Fairchild

Little do we realize, when glancing over a sheet of music, that it has involved many centuries of inventing and experimenting to devise and perfect a system of musical notation that would enable composers to convey their thoughts to others.

In the early dawn of music, melodies were transferred from one person to another through the ear only, similar to the way the Negro or North American Indian music was handed down from father to son.

In the beginning of musical notation Greek letters were used to denote pitches. This method soon gave way to a system called neumes which were a sort of musical short hand of dots, dashes, curves and so on, that were placed over the words to denote the rise or fall in pitch. This, of course, only estimated the intervals in a rough manner and simply refreshed the memory of one who previously had learned the song.

Originally, music was evidently of only one part; that is, it was all sung in unison. It was soon realized that it was impossible for voices of varying ranges to sing an octave apart, so they sometimes compromised and sang a fourth or fifth below. This was called organum.

Necessity being the mother of invention, this newly acquired manner of singing made a greater demand for a better system of notation. Gradually a system of harmony developed from this crude beginning. The opera made its appearance, and instrumental music was coming into its own. This made further demands for a more adequate notation. Thus we arrive at our present-day system of musical notation.

The notation that we have at the present day has, no doubt, reached the peak of its development and will remain so as long as the present system of music remains the same. Yet publishers are continually improving and refining their editions to make them more attractive and legible for the musician.

However perfect our present system of musical notation may appear to us, these magical symbols are still incapable of registering the subtle thoughts of the composer. One is required to read between the lines, so to speak, in order to bring out the full intent.

For students who would like to go into this subject more thoroughly, I would recommend that they read the splendid article on Notation in Grove's "Dictionary of Music and Musicians."

A Glimpse of Jenny Lind

By A. Walsall

Liza Lehmann, composer of "In a Persian Garden," studied singing with Jenny Lind (Mme. Goldschmidt), and in her autobiography gives us a somewhat unusual picture of the great singer:

"She was wonderfully kind to my humble self, but sometimes treated certain of her pupils with almost cruel harshness and sarcasm. No doubt her musical nerves were strained almost to the breaking-point. In fact, looking back, I cannot imagine how she could tolerate any of us—but, curiously enough, I believe she *loved* teaching. Her manner in ordinary life at that time was far removed from what would be called affable. A stern and unrelenting kind of Puritanism seemed to emanate from her personality. She was deeply religious—almost to the point of bigotry. I remember on one occasion when my mother and I were having tea with her, an innocent-looking little Italian butt[illegible]y brought in the muffins; and when [illegible] had left the room, she turned [illegible] in a tense voice said, 'You see [illegible] I am trying to conquer myself—t[illegible] with him—*but he is a Roman Catholic*.'"

So much sentimental foolishness has been written about Jenny Lind that the above revelation of her Victorian frailties comes as a relief. Nevertheless, Liza Lehmann saw the other side of her, too—"Ah! but when she sang all harshness vanished, and her face became illuminated and suffused with lofty tenderness, as if inspired by St. Cecilia herself. Tears sprang to one's eyes for the sheer beauty of her voice, the idealism in the tone, and the mind and soul behind the delivery.

Association of Teacher and Pupil

By C. Chester Brown

Are we really interested in our chosen profession or is the chief concern the financial end of it? Satisfactory pecuniary rewards come only when our work completely absorbs our attention. There are many ways of becoming intimately associated with students by cultivating opportunities of entering into their activities outside the lesson period.

For instance, a number of boys in a class were very much interested in collecting cigar bands, so much so that it became annoying at lesson time as their minds were wholly taken up with the diversion. These particular little scraps of paper were all glorious prizes when proven to be new specimens in the treasured collection.

Working on this basis the teacher started a collection for himself, to be used with a purpose. The bands were pasted in a small note book and a page offered for hours of practice completed above the regular time. It was miraculous how many extra hours were put on record at the studio the following Saturdays. Several came with from nine to fourteen hours' practice on the weekly forty-minute lesson to which previously they had given only seven hours. Where a graded system was used an extra reward for specific things done put added zest in the work and brought wonderful results.

For each public performance (one can always be arranged easily by the teacher), creditably done, extra points were counted on the week's work. In this relation the parents' interests were also aroused making a combination which could bring nothing but good results.

Boys can be made interested in practicing as easily as girls if they are appealed to in the right way. A little study of all the pupils outside the recitation period will undoubtedly be of mutual benefit.

The Power of Accidentals Outside the Measure

By EUGENE F. MARKS

THE SHARP OR flat signs, given immediately after the clef in the signature of a composition to designate the key or pitch and affecting every note of the same name throughout the piece, are limited in their scope by similar signs, termed "accidentals," appearing throughout a piece and affecting the notes they accompany. These accidentals or chromatic signs are five in number and are divided into two classes. First are those that affect natural notes: the sharp (♯) and double sharp (𝄪), which raise the pitch a semi-tone and tone respectively; and the flat (♭) and double flat (♭♭) which lower it similarly. Second, there is the chromatic called the natural sign (♮), which affects notes already raised or lowered and possesses the power to annul the effect of a[illegible] the other chromatic signs or the [illegible]sentials of the signature. The combin[illegible], ♮♯ and ♮♭ reduce the cl[illegible] note to its natural pitch and then sharpen or flat it according to the sign used.

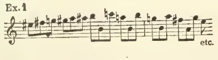
The double sharp and double flat signs are never used in the signature (this limits the number of keys comprising our music system), but the natural sign is used when it becomes necessary to change the signature, in the course of a composition, to fewer flats or sharps, from flats to sharps or vice versa.

Signs Invented

THE INVENTION of chromatic signs or accidentals dates back to the eleventh century. The hexachords founded upon the tonic, dominant and subdominant degrees culminated into the tetrachordal structure of modern scales. The use of the subdominant hexachord introduced the ♭ sign, the first chromatic which fell upon the letter or note B which still bears the distinction of being our first flat. This sign was soon followed by the ♯ and ♮ signs which were identical for several centuries.

These accidental signs no doubt originally affected only the notes before which they were written; but with the introduction of bars dividing the music into measures, the scope of their power was expanded. Now, according to the general rule, "an accidental affects the note to which it is applied and any succeeding note on the same line or space within the measure." However, it is an accepted fact that this power extends into the following measure to the extent that it includes its first note, as the following illustration by Beethoven, from the A minor movement of the *Rondo*, Op. 2, No. 2, attests:

Ex. 1

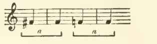


The ♮ is placed before G, the first note of the second measure, to destroy the effect of the ♯ before this note in the first measure. This is the only cancelling chromatic sign appearing in the second measure, though one of the chromatic signs of the first measure is repeated in the second. From this example we see that Beethoven recognized the fact that the power of accidentals extends so far as to include at least the first note of the succeeding measure.

Within this first beat of the measure there exists a force which, like the loadstone, seems to possess the power to draw to itself. We find the resolutions of the strongest cadences end upon this first beat. The grand pulsation of rhythm finds its climax here. This point sets the limits of the musical rhythm with all its poetic themes, passages, phrases, sections and motives. This unusual power of attraction is accent.

"Tick, tick, tick, tick," says the clock with perfect regularity, and although the ticks are all of equal intensity we find ourselves unconsciously counting or placing these ticks into groups of two, four or eight. To divide them into groups of three ticks takes mental effort which, when relaxed, ranges the ticks into twos again. In the realm of music no single sound produces music. Two sounds at least are required for the purpose of comparison or contrast. In the tick-tock, tick-tock of the clock, contrary to the usual conception, the unaccented tick precedes the accented one. This unaccented-accented unit gives us the smallest idiom of music, the motive, the initial beat of which is represented by the bar. This idiomatic germ duplicating itself furnishes us with a progression of measures, thus:

Ex. 2

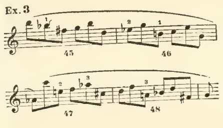


From this simple and short illustration we see that the accent either of a motive (a) or a section (composed of two motives or measures, and represented by Fig. 2, in its entirety) attracts to itself all the preceding constituents and likewise carries with it their inherent characteristics. Thus the power of one measure is extended to the accent of the following measure, making it unnecessary to repeat an accidental sign before the initial note of the second measure.

Augmenting the magnetic power of the primary accent, there exists the qualifying power of cadences. Each main cadence of a composition resolves or ends upon a strong accent, that is on the first note after a bar (usually in the second, fourth, sixth and eighth measures). Every cadence indicates the predominance of a certain key before it reaches its finality. Therefore the chromatics necessary to represent this key must exist from its first appearance and during its progression until it reaches the end of its final cadence. At this point (first beat of the measure) the key, with all of its chromatic accidental signs, ends. In consequence no further recognition of this key should be made. All requisites forming this key expire with this first note after the bar. Therefore their powers should not go beyond this note; nor is any sign for this note necessary if it has been used at least within the preceding measure.

However, some composers rewrite the sign before this first note such repetitions being especially noticeable in the writings of Beethoven. Not only does he adhere to this habit but goes much further and cancels chromatics of the subsequent measure by accidentals if they occur in another octave. For instance, notice measure 45 to 48 inclusive, in the *Assai Allegro* of Op. 2, No. 3:

Ex. 3



The ♮ sign before the note B in measure 46 cancels the power of the ♭ appearing before the same note an octave higher in measure 45. This was so written for two reasons: first, to destroy the power of the flat sign in the preceding measure; second, to carry out the effect of measure 46 being in the key of C minor. For, notwithstanding the signature is that of C major (wherein B is natively natural) this passage evidently infers measure 45 to be in G minor, wherein B♭ predominates, and measure 46 in C minor (signature three flats) where the B must be made natural to act as the leading tone of this key. The ♮ sign itself before this seventh degree of the scale is inherently native to C minor while the B without the sign prefixed is native to C major.

In such writing where the outstanding points (the third degree lowered and seventh degree raised a semi-tone) of each of these keys are so clearly presented, no one can possibly misinterpret a key or mistake a note. Also compare the remainder of this extract for exquisite key-clarification noting points 2-2 and 3-3. The accidental natural in each case indicates the leading tone.

In Beethoven's day the matter of accidentals was not so settled as it is today, and we find him super-scrupulous to convey the exact notes and keys he desired, even going so far as to write accidentals before every third and sixth tone in a minor key just in order to distinguish a minor key from its relative major. For example, observe the natural sign before the C in first measure of Fig. 1 where the signature already betokens A minor. This natural sign is entirely unnecessary according to modern ideas.

The entire minor movement of this *Rondo*, Op. 2, No. 2, if carefully examined, will repay any student who desires to make a purposeful study of accidentals. Owing to its simplicity of key-signature (no sharps or flats) it is easy of comprehension. In order to gain the greatest amount of good from such an examination let the student rewrite this entire movement according to the modern method of employing accidentals. Such study will undoubtedly result in a better understanding of keys and their relationships besides affording an instructive comparison of old methods with the present one.

Chopin's Method

COMING to the modern writings of Chopin we find he dispensed with the device of using the ♮♯ and ♮♭ to cancel a 𝄪 or ♭♭ (see *Prelude*, Op. 28, No. 13, where a 𝄪 in the second measure is destroyed by a single ♯ an octave lower in the third measure) or to alter a flatted note to the same note sharped or *vice versa*. Chopin wrote before each note to be changed the sign which gave the exact tone he wished: from this simple exactness he largely ignored previous changes of a note even in the same measure, so in the thirteenth measure of the popular *Nocturne in E♭*, Op. 9, No. 2, C♭ is followed by C♯ with only one note, B♭, intervening. Yet no one to-day would play this C sharp as C natural, though, according to the old method (since the sharp power only equalized the flat power) the C natural would be correct. The modern trend is to save the labor of writing and reading so many signs, and yet keep the key correctly in mind. Note in this connection the G double-sharp written instead of A natural just struck to designate the German sixth chord in the 36th measure of the Chopin *Prelude*, Op. 28, No. 12.

At present, however, notwithstanding the fact that the power of the accidental includes the first note of the following measure, we repeat signs before this initial note (compare the 36th measure with the 35th, in this Op. 28, No. 12). A general rule stands that "An accidental affects its note only during the measure in which it is written, unless the note be tied into the next measure or measures." However, the student should never forget that the power of an accidental extends to the first note of the next measure and should play this note as if so affected unless there are indications to the contrary.

A Musical Puzzle

Just as regularly as clockwork, Etude *readers have been writing us weekly for years asking for information upon this important problem which Mr. Marks explains here with unusual clarity.*

Self-Help Questions on Mr. Marks' Article

1. *What are three uses of accidental signs?*
2. *Why does the initial beat of a measure form the center of attraction?*
3. *How may this affect the use of accidental signs?*
4. *What method did Beethoven use in writing chromatics?*
5. *How does Chopin's method accord with the modern trend?*

Perfection for the Pianist

By Ada Pilker

The perfect scale is played with accurate fingering, firm accents and brilliant and clear enunciation.

The perfect phrase is played with a clearly accented attack and released concisely. The climax is definite.

The perfect chord is played with an instantaneous and complete depression of the keys. Of great importance is the simultaneous release of each tone. Artistic, clear pedaling adds resonance.

Perfect time is the result of accurate, metronomic practice.

Scales, chords, phrases and time appear in all music. Their perfect rendition produces the technically perfect performance.

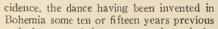
Technical perfection, plus warmth of emotion and musical insight, produces the artistic performance.

> *"Art is the beautiful expression of ideal thought and of all human emotions."*
>
> —Frank Damrosch.

The Polka

By E. H. Pierce

At the time James K. Polk was running for the office of President (1844), a new dance called the "Polka" was introduced in the United States, and speedily became all the rage. Many people wrongly, though quite naturally, supposed that it was of the nature of political propaganda, but the name was a mere curious coincidence, the dance having been invented in Bohemia some ten or fifteen years previous and the name being a corruption of the Bohemian word *pulka* (half) and alluding to the short steps which occur at every fourth measure. A typical rhythm and one very popular, was



The first three measures had, of course, much greater variety in the best examples, but the three eight notes and the rest, in the fourth measure, were almost obligatory, being a guide to the dancers for the location of the characteristic little half-steps. Originally, at this point, the heels were clicked together; later, the heel and toe alternately tapped on the floor; still later, three short steps were taken. In after years, still other modifications were made, especially a very graceful form called the *Berlin Polka*, which the writer remembers to have danced in Germany about the year 1891. At this date, the Polka was still occasionally in use in America, but by the next year it had become quite obsolete, being driven out of vogue by the *Two-step* which older readers will remember well.

As was the case with the *Minuet*, in the days of its vogue, many composers wrote *Polkas*, not for actual dance purposes, but merely as music. However, it never attained the distinction in this respect that belonged to the old *Minuet* or the modern *Waltz*. Chopin, for instance, who so wonderfully idealized and enriched the *Waltz*, the *Mazurka* and the *Polonaise*, never, so far as we know, wrote a *Polka*, although it was in great vogue during the last ten years of his life.

Raff wrote a very brilliant and difficult concert polka, called *Polka de la Reine* (*Queen's Polka*) which has had more or less vogue as a pianists show-piece, and another (less known) *Polka Chromatique* of the same type. Smetana, in his string-quartet *Aus meinem Leben*, uses a *Polka* in place of the usual *Scherzo*. But such examples are rare.

The fact is, that, owing to its peculiar stereotyped form of rhythm in sections, the *Polka* is lacking too much in flexibility for an art-form of the highest type. However, this very fact seems to have fitted it specially well for use as a teaching-piece with young pupils, and good examples of this sort are exceedingly numerous. Just at random I have taken a few of various elementary grades from the Presser catalogue.

Grades 1 and 2.
Alleter, *Irene Polka*
Davis, *Little Jesters' Polka*
Davis, *Cuckoo Polka*
Behr, *Ju-Ju Polka* (4 hands)
Grades 2½ to 3.
Anthony, *Jolly Jokers' Polka*
Carter, *Gayety Polka*
Curti, *Tipica Polka* (4, 6 and 8 hands)

All these are very easy, except the *Polka de la Reine* of Raff which is grade 8. For *Polkas* of moderate difficulty and real musical charm, there are several by Johann Strauss (the composer of the famous *Blue Danube Waltz*). These are scattered through his collected works of dance-music and are either for two hands or four hands. We recommend the latter form as being both easier and more effective, since these pieces were written originally for orchestra.

As a novelty for those who have two pianos available and a large class to present at a pupils' recital, we must mention Waldteufel's *Bella Bocca Polka*, for piano, twelve hands (three performers at each piano). It is grade 2½ and is published by Presser.

We would remind the reader, lastly, not to confuse the *Polka* with the *Polacca* which is a totally different thing in every way, being a mere modification of the Polonaise, in ¾ time.

The Timepiece of Music

By Charles Knetzger

The metronome is an instrument invented by Johann Nepomuk Maelzel in 1816. Its purpose is to enable composers to indicate the exact time at which they wish to have their works performed. This music clock, which is a mystery to so many little pupils, has a graduated scale ranging from 40 to 208, since our slowest time is said to be forty quarter notes to a minute, and our fastest two hundred and eight quarter notes. The minute is the unit of time, and this is also used for measuring rates of speed in music.

The initials M.M., often found at the beginning of a piece of music, stand for *Maelzel's Metronome*. M.M. ♩=72 signifies that seventy-two beats of the metronome, each representing a quarter-note, will fill the space of a minute. M.M. ♪=72 signifies that each of the seventy-two beats represents an eighth-note, and M.M. 𝅗𝅥=72 signifies that each of the seventy-two beats represents a half-note.

Such words as *Andante*, *Allegro*, and *Largo*, which appear on the scale in addition to the numbers, should not confuse the pupil. They really serve no purpose whatever in regulating metronome speed, for the pointer may be set at 100 to indicate ♩=100, or 𝅗𝅥=100, ♪=100, three entirely different rates of speed, although the word *adagio* is written near the hundred mark on the scale.

A metronome may be tested by setting the pointer at 60 and measuring the ticks with the clock. If the metronome is a good one each tick will correspond exactly to a second of time.

Use of the Metronome

Boys and girls often forget the use of the metronome in their daily practice. They do not seem to know that the best way to gain rhythmic control is by playing with the metronome for at least a portion of the daily practice. A musician simply cannot amount to anything unless he is an accurate timekeeper. Any one who has watched the violin players in an orchestra —how they draw the bows exactly together, how they observe the rests and pauses, and always come in at the right moment—will realize that rhythmic accuracy is of the greatest importance to a musician. It would be considered a musical misdemeanor for one player to begin before the rest or to come in after the beat of the leader's bâton.

There can be no excuse for boys and girls who will not exert themselves to countfaloud while playing or who do not consider it worth while to use the metronome. The best teacher in the world can accomplish nothing with the pupil who deliberately disobeys orders; and sooner or later the pupil who thinks he can succeed by slipshod habits of rhythm will come to grief.

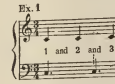
The Problem of Mixed Time

By Frank Howard Warner

So few piano students are able to play passages in mixed time correctly that the writer hopes this article will be of value to many readers of The Etude.

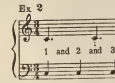
The easiest form of mixed time is two notes against three. Play several measures of the following, being careful that both notes on count "one" are struck exactly together.

Ex. 1



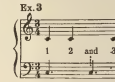
Set the metronome at 120 with a tick for each half beat, six ticks to the measure. Counting aloud very distinctly is important. When this is done easily, reverse, playing thus:

Ex. 2



Now play the same notes as in number one, using only one "and."

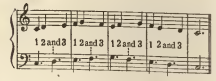
Ex. 3



Be extremely careful to keep the *quarter* notes on the *number* count perfectly even, not allowing the "and" to lengthen the time of the second quarter note. Set the metronome at 60 with a tick for each *quarter*. When this can be easily played, reverse as before, playing quarter notes with the right hand, dotted quarters with the left.

Next play the exercise in this form:

Ex. 4



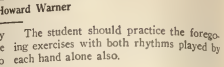
Most players seem to find this very difficult at first, probably because of the discords, but it is quite possible to anyone who understands simple time after faithful practice of the previous forms.

This accomplished, one is ready to apply the same treatment to any passages containing this species of mixed time, always counting "one, two, three" to the notes of the triplet with "and" after "two" for the second note of the couplet, whether the triplet is one of quarter notes or one of another value.

When the student can play the foregoing exercises easily he should accustom himself to a fast tempo, counting "one, two, three" without "and," but playing the second note of the *couplet* as quickly as possible after the second of the triplet. This is the trick required for correct performance of this combination in rapid tempo; but few can acquire it without preliminary practice of the kind illustrated above. In playing and counting thus, one must be careful not to think of the second note of the couplet as coming just *before* "three," as it is quite possible to get an effect of three time in the couplets even when the *triplet* notes *seem* perfectly even.

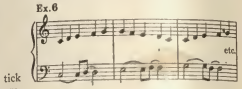
The student should practice the foregoing exercises with both rhythms played by each hand alone also.

Ex. 5



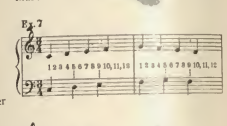
For two notes against five the same principle can easily be applied.

Ex. 6



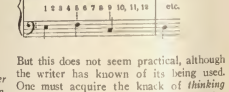
Now we come to a much more difficult puzzle, playing four notes against three. This can be worked out mathematically thus:

Ex. 7



But this does not seem practical, although the writer has known of its being used. One must acquire the knack of *thinking* the two parts *separately* while *playing* them together.

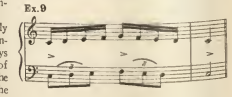
Ex. 8



The first notes of each beat must be strongly accented and the rapid notes of each hand kept even among themselves. Do not try to play this slowly, as it is impossible at first—the only safety is in as rapid motion as possible.

When this has been mastered combine the two measures thus:

Ex. 9



then reverse as before.

Other passages of a similar nature—three or four notes against five, and so forth, can be mastered by the same kind of practice.

A Musical "Strike"

To The Etude:

I have been reading over some of my old Etudes and I want to pass the word along.

I am no longer at a loss how to explain sharped or flatted notes to a beginner. The sharp or the flat is the colored servant who does the work instead of the white man. When a note has a natural sign just before it—the colored man goes on strike and the white man has to do his own work.

In case of a note "tied," it may be called a tired note which wants to rest.

I have tried both of these and they certainly have proved a success.

Evelyn E. Thomas.

How the Musician Should Deal With "Nerves"

By H. ERNEST HUNT

"NERVES" ARE like the poor; they are always with us, especially if we happen to be artists and musicians. But we need not be fatalists and suppose that we must always suffer from their little tricks and whims; it is far better to examine the question and see what can be done about it. As a matter of fact, a great deal can be done, and the purpose of this article is just to show how to do it.

But let us be quite clear; there are two kinds of nerves, one kind as desirable as the other is undesirable. Every artist and musician must be sensitive, more so, indeed, than other people. He is like an old-time prophet, getting his message from the High Gods and delivering it out to the multitude. The mere fact that the message may happen to be couched in terms of music does not alter the case. The Prophet received the message that others could not get simply because he was more open to receive, more sensitive. So the artist today must be "nervous" in this sense; he must even be exquisitely sensitive and impressionable, or else he will obtain but little message. The other kind is the nervousness of fear, and for this not one single good word can be advanced. It is damaging, limiting, harmful, and wholly undesirable. It prevents us doing our best, and so leads to disappointment, if not to failure and everything that we can do to curb and check this will help immensely our performance and our enjoyment.

It would probably surprise you to know how many actors, orators, singers and players suffer agonies from their nerves before they appear in public. Most of them forget themselves as soon as their performance begins, but the preliminary pains have absorbed something of their strength and they cannot do themselves the fullest justice. Many of them who have been before the public for years tell us that they still continue to suffer thus. But the point is, need they? In my opinion, founded upon many years of work in this connection, that it is totally unnecessary. But drifting will never solve the difficulty. The proper way is to find out the cause of nerves, and then the cure will probably reveal itself.

Enough and to Spare

THERE ARE ten thousand five hundred and forty different kinds and varieties of nerves, and new ones are being invented every day! What are we going to do about it? Are we to work solemnly through this dire catalog, curing each form and then going on to the next? The prospects of our music advancement would look somewhat dark if we had to proceed this way. Let us ask ourselves, instead, what is the common basis of all these varieties, and how are they alike rather than how they are different. Whenever we find an individual and nerves, we observe that the nerves are controlling the individual instead of the individual controlling the nerves. This is the crux of the whole matter. Either we learn to discipline our own forces or else they take charge of us. When they do this we land ourselves in a sea of troubles. So the process of curing nerves amounts to a development of the control that is obviously lacking; then we need not worry about the precise form or variety they present, for the root of all alike will have been removed.

For this lack of control itself there may be a number of reasons. For example, the health may not be up to par. Mind and body are one, and the tone of the mind reacts on the health just as, in the reverse way, the bodily state influences mind. If we desire to discipline our nerves, let us start by taking the body in hand and make it do a few simple physical exercises, stretching, bending and so on, every morning. Let us allow no excuses, for our bodies will assuredly say that they do not want to do them. No matter! we insist on their being done, and so secure our first victory in control in this simple way. If we cannot succeed in this, it is little use proceeding to harder things. We must make each step sure as we go. We must not give in to our nerve forces; they *must* be trained to obey.

Then every one of us ought to do two or so breathing exercises daily, taking in half a dozen slow breaths evenly, and letting them out again as slowly and evenly. Eventually a dozen such should be taken for the exercise. Diet and digestion should be looked after for, if there be any tendency towards constipation, the nerves are nearly certain to suffer. Over-eating makes us dull and lethargic; and, generally speaking, a light and spare diet assists in developing the sensitiveness. Moreover, the self-discipline involved in refusing to eat for mere satisfaction's sake certainly helps in developing control. Any difficulty in sleeping, being overtired, suffering from worry or anxiety—anything, in short, that lowers the body tone—is likely to predispose us to nervous trouble, and must be dealt with before the best results can be looked for.

H. ERNEST HUNT

When Desire and Duty Clash

AT SOME time or other we have all known the conflict in mind between duty and desire, the thing we ought to do struggling against the thing we want to do. It seems as if our mind were divided against itself; and as a matter of fact this is practically what is happening. Our mind has two aspects, one chiefly concerned with the outside world, busy with getting information, and therefore mainly intellectual. But we have also another department which is more occupied with interior affairs, and is, in the main, emotional. It is when these two sides pull one against the other that conflict and friction arise in the mind.

Now the intellectual is the guiding part, while the emotional element supplies the driving power. Thus we get the real meaning out of that curious phrase, "Says I to myself, says I." The directing part does actually give its orders to the forces operated by the other half. But it is not everyone who is aware of this, and, as a rule, people do not give sufficient definite orders or direction to the great, powerful part of mind which is known to fame as the subconscious. In the absence of definite orders it picks up any haphazard guidance it comes across, or else begins to manufacture its own orders. This is where difficulties arise, for it is not in contact with the world of affairs, and the orders it manufactures may be quite the worst possible and the most inappropriate. But the subconscious is not to know this—how should it? We do not know nonsense from sense in a dream, and this is only another example of a subconscious state.

Anyhow, whether direct orders are given, picked up, or manufactured, they make their impression upon the mind and are stored up together with all our other impressions. There is no such thing as true forgetfulness, since the undermind has taken down everything in evidence against us. Each item becomes a part of our record. In fact, were this not so we should have no certain method of growth or development. But all the elements of our past experience have gone to make us exactly what we are, and without them we could not be the same. We may forget or say that we do not remember. No matter! The effects of our experience are cumulative and infallibly registered in mind.

Dominant Ideas

SOME THINGS are recorded with greater intensity or more frequently than others, and these naturally make the deeper mark in the mind. These are what we call our dominant or ruling ideas, and it is the ruling idea that passes into action when the opportunity comes. No action ever takes place except as the expression of such a dominant idea. We may do things "without thinking," as we say, but, even if we do not consciously intend them, we act from our past stored-up thought, in the form of habit. So it is quite correct to say that every action is the result of a dominant idea which is itself the product of strong or repeated thought. In much the same way our moods and states of mind are determined by our dominant ideas.

A final point should be noticed. Dominant ideas themselves are always in process of modification. Since every thought makes its record in mind and like thoughts intensify each other, it implies that our dominant ideas are either growing stronger by repetition or weaker by the building up of opposing ideas. We are not compelled to accept them and we can alter them at will. They have grown by thought, and by the same method they can be modified, altered, or changed out of recognition. A bad-tempered person is not compelled to remain so. He should recognize that his evil actions are the expression of his dominants which themselves are the record of his bad-tempered thoughts. Then he should forbear to think in this fashion and should deliberately set himself to entertain kind and charitable ideas. These will tend to modify the old dominants and in course of time, if continued, will finally reverse them. He need not then pose as a religious man, but he will assuredly have fulfilled the scriptural injunction to "overcome evil with good."

Now what about "nerves?" On the lines of this last illustration we have the matter in a nutshell. Why is a person nervous and dominated by the fear thought? Dominant ideas pass into action! He has in the past indulged in the thoughts of fear and doubt. He has wondered if—? and hoped for the best. When you turn a hope-for-the-best over and look at the other side you are nearly certain to find a fear-the-worst, and, of the two, the latter is generally much the stronger. Look at the way in which people will dread a coming ordeal, picturing all the things that may possibly go wrong, wondering if they will be able to get that crucial top note, if the fingering of this or that passage will come out right, whether their memory will play them tricks or their mind become a blank, hoping that their fingers will not get moist and clammy and slip off the keys—and so on indefinitely. Is this not dreadful? But is it not true? This is the result of allowing the subconscious to be a law unto itself.

"Nursing" a Fear

NOW ALL this harmful impression is going on record and is gradually growing into a most undesirable dominant which will, and must, have a pernicious effect when the performer arrives on the platform. Here is the commonest cause of nerves, and the one which it is within our power to begin at once to alter. When we have cured the difficulties arising from this one cause of faulty thought alone, what remains will be hardly enough to worry about. There is nobody outside the walls of an institution who is not able, in some degree, to regulate, and choose his thoughts, and this ability can be cultivated, so that presently the building of dominant ideas of constructive tendency can proceed with the regularity and precision of a factory. When the new dominants are definitely established the actions of necessity follow suit, and the thing is done.

If, for example, I have fashioned a dominant idea of comfort and enjoyment upon the platform, and it is well established, then it is not possible for me to be nervous or full of fear. My dominant idea passes into action, and I am comfortable and do, as a fact, enjoy my performing. If I enjoy it, the audience is more likely to enjoy it also. An audience is always receptive, (that is, if they have paid for their tickets in the hope of receiving something: if not, then contrariwise!) and so they pick up the mood and emotion of the artist they have come to hear. If our nervous friend, then, comes on to the platform feeling very uncomfortable and wishing that the earth would open and swallow him up, then the audience picks up the thought, feels uncomfortable in sympathy and wishes that the earth *would* open and swallow up the poor frightened performer.

No wonder he feels unhappy if a thousand people are wishing such a fate for him!

Connecting Conscience and Poise

NOW, SUPPOSE we have our nerves. We realize that they are the fruition of our past thinking and we want something a good deal better. The very first thing to do is to cut off all these harmful ideas and refuse them admittance into mind. Let us take a little suggestion, such as, *I think only helpful thoughts and divert all others.* Let us build it into mind by keen thought and picturing, fifty times (at least) every day for a week, and act up to the spirit of it. By the end of the week we will find that we have made a sort of artificial conscience that will ring us up directly one of these detrimental ideas enters mind. Then we immediately swing the attention on to something better. We must keep a small stock of these hopeful thoughts ready to mind, such as: *I shall give my audience pleasure; I enjoy performance; nothing can disturb my self-control.* Any number of these little suggestions can be made, so long as they are pithy and fairly short and give the direct impression of the desired result.

Naturally we shall not expect to make a new dominant idea in a few days, especially if we have spent many years building up our fears and doubts, but the cure need not take one tithe of the time that the trouble took to develop. Yet perseverance is necessary; we *must* cure our nerves, or else they will very likely handicap us and put us altogether out of the race. Nerves, as we have said, do not stand still: they grow either better or worse. We must think something; and good thoughts will help just as surely as bad will harm.

Let us write these suggestions on paper and then read them, so that they will reach the brain through the eyes. Then let us say them aloud, decisively, and send them to the brain through the hearing. We think them vividly next, and they pass by another avenue. When we pull ourselves up muscularly to an attitude of confidence and bravery, with squared shoulders and possessed mien, the feeling of muscular control will arouse its mental counterpart. If we use all these methods and continue using them with intent and purpose, the combined effects will produce results in no very long while that will seem little short of marvelous.

When practicing at our instrument or rehearsing in our studio, we may be alone, but let us form the mental impression of an audience. Let us imagine that we are playing, singing, or speaking in public and picture ourselves giving keen pleasure. Let us visualize ourselves as a center of light, radiating out some of the fine things we intend them to receive. If we make a mental habit of this, presently we shall grow so familiar with the idea that having an audience actually present will seem the most natural thing in the world.

The Testing Ground

THE NORMAL traits of the character invariably come out in performance, so it is wise to insist on a high degree of personal control in the minor matters of life. We must try to keep a grip on things, allowing no little tempers or moods, no hasty words, no giving in to the petty whims of the body, no over-indulgences. On the positive side we should try to make into naturally dominant ideas all those thoughts which are "true, lovely, and of good report." There can never be too many noble and beautiful performers; the world only wishes it could find more. Public performance, whether of music or anything else, is a great privilege and a great responsibility calling for much self-discipline.

Mental rehearsal away from the instrument is a most valuable adjunct to the cure of nerves. We can sit quite comfortably in our armchairs when all is quiet, relaxing the conscious attention, and then without effort imagine ourselves on the platform, at ease, enjoying ourselves, and doing our very best—better indeed than we have ever done. All these pictures are going on mental record, and they cannot fail to have helpful effects.

A well-known pianist took the suggestion to work upon—*each performance is better than the last.* A week later a press notice of a prominent newspaper contained the information that so-and-so "played better than we have ever heard him before." Of course, it may have been just coincidence. But when one sees over and over again faults being eliminated and virtues inbuilt by the practice of this method, one is compelled to realize that it is sound and scientific, even though its promises at first may seem rather like fairy tales.

There are no limits to the powers of visualization and the imagination, and, when these are directed towards eliminating nerves, by building the opposites of control, courage, comfort and enjoyment, the results are far-reaching. Thoughts *do* go on record; some *must* grow stronger than others; and the strongest are *bound* to issue in action. Granted these indisputable truths, there can be no other effect of rightly directed and continued effort than the production of a state of affairs where nerves cease from troubling and "disquietudes are at rest."

Self-Test Questions on Mr. Hunt's Article

1. *What is the first step in disciplining the nerves?*
2. *How may the intellectual and emotional elements of mind be made to "pull together?"*
3. *Describe how the successful concert performer's "dominant ideas" are acquired?*
4. *How may detrimental ideas be modified?*
5. *Explain why a mental rehearsal assists in actual performance.*

Listening In

By Ethel M. Parry

WHAT a wonderful means is the radio for educating the ear! For instance, tune in on a station at which a solo is being played upon some wind instrument. Is it a trombone, saxophone or cornet? If you do not know instantly, try to decide before it is announced at the end. If you are mistaken, try to have its quality so well in mind that the next time you will recognize it.

Perhaps the announcer says, "The next number will be played by our studio orchestra." As it plays, listen intently and try to decide just what instruments compose the orchestra. Some people at first can distinguish only the violin, others not even that. Keep on trying and listening.

At other times when you tune in, the soloist or orchestra is playing something with which you are familiar. Yes, but what is it and who composed it? Search your memory and try to "run it down" before it is announced. If it is something which you have never heard before, try to ascertain its character. Is it Russian, Irish, a fugue, minuet, waltz?

Again, pay attention to the rhythm and try to discover the time signature.

When a real artist sings or plays, give yourself up to enjoyment of the beautiful tones produced, the fine shadings, phrasings and general masterly interpretations.

"Musical training is a more potent instrument than any other. . . . Styles of music are never disturbed without affecting the most important political institutions."—PLATO.

A Musical Vacation

By Mabel Blair Macy

ALL too often as summer approaches, we realize "we can't go away for a vacation this year." And so we mope around at home and envy our friends who are sojourning at the seashore or in the mountains. And we accomplish naught except to acquire a discontented state of mind.

That is all most unnecessary and harmful. Have you ever tried "vacationing musically" at home? It is interesting as well as instructive. If you are teaching, take your pupils with you on your "vacation trip," and I'll wager that you will find them much more enthusiastic about their lessons.

There are two types of vacations I would heartily recommend. First, the one in which you center your attention especially upon nature. Look up all of the compositions you can find suggesting nature. There are countless numbers of them, describing tonally the lake, woods, birds, mountains, sea, and so on. Read the life of the composer of each piece as you work on it. Where did he write the composition? What particular thing was the source of his inspiration?

Schumann's *Forest Scenes* are good for this course of study. They really carry you on a wonderful, woodsy journey where you meet the Hunter, gather flowers, discover a Haunted Spot as well as a Roadside Inn, listen to the Prophet Bird, and finally depart with the diminishing murmurs of the forest giving you a feeling of peace and content. Or, if you like MacDowell, do some of his lovely pieces which were written at Peterborough, New Hampshire, now famous for the MacDowell Colony. The four little poems containing *The Eagle, The Brook, Moonshine, Winter,* are beautiful little sketches. Then the *Six Idylls, Woodland Sketches, Sea Pieces, New England Idylls,* all of them give you a whiff of the pine trees, and a gorgeous rest from the every-day world.

The second method of taking a musical vacation is one of travel. Decide on the countries you want to visit, then the music which you will use on the way. Let us take Grieg, for example. Much of Grieg's pianoforte music embodies the scenery of Norway. He loved nature intensely and lived in the country when possible. His music suggests fertile valleys, rushing streams, rugged mountains. His "Lyrical Pieces," Book Three, contains the *Butterfly, Little Bird, To the Spring,* all of which are expressive tone pictures. *The Brooklet, Evening in the Mountains, Bell Ringing, Mountaineer's Song,* are interesting and not difficult. It is worth while to look up on a map the various places where Grieg lived in Norway—Berger, Christiana, Hardanger Fjord. The latter he made his summer home for a time, until as Grieg described it in a letter to a friend, "The tourists hit upon the idea of installing themselves in boats beneath my windows, and then all peace was at an end." If you study Norway, the more will you understand and appreciate Grieg. He is essentially the Norwegian musician, interpreting the spirit of their national life as well as the natural beauty of their homeland.

Perhaps you are interested in France. If so, why not try some of the modern French composers, Saint-Saëns, Debussy, Ravel. Study the modern five-toned scale. Is French music typical of France as a people? Venice is a wonderful place in which to summer, and Liszt can assist you there with his *Gondolera, Legendes, The Nightingale,* and others.

This has all been suggested for the pianist. If you sing, there are even more fascinating means of travel. Study an opera, do it thoroughly, learning the composer's life, the scene of the opera, customs of that period, as well as the music.

If your pupils are interested in the idea, why not end up your summer term with a recital, summing up your musical adventures? Give a short explanatory talk so your audience will understand more clearly; then let your pupils, clad in appropriate costumes, do the rest. It might prove to be not only interesting and instructive, but profitable financially as well.

Slow Scale Practice

By E. Mellor

How often it is almost impossible to make a pupil understand that he must practice slowly. His perception of "slowly" compares with the idea many people have that forty miles an hour is slow driving.

It has been found helpful to liken scale practice to the three gear shifts of a car low, second and high. The pupil must run in "low" a long time before shifting. If this does not work, having him say "one hundred" between each note of the scale will assure slow playing. By adding other words "one hundred one, one hundred two, one hundred three," he is made to go still more slowly.

Can You Tell?

GROUP No. 2

1. Who wrote the first Opera?
2. In what year was Beethoven born?
3. What is the Whole Tone Scale?
4. What is a Triad?
5. Who are some Ultra-modern Composers? (Three)
6. What are the Innovations of Monteverde?
7. What is Polyphony?
8. Who are the Three Great B's in music?
9. Who wrote the *Marseillaise?*
10. What is meant by *Pizzicato?*

TURN TO PAGE 473 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each issue of THE ETUDE MUSIC MAGAZINE month after month, and you will have fine entertainment material when you are host to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who sit by the reception room reading table.

How to Give a Delightful Summer Musicale

By RENA IDELLA CARVER

WHAT more charming idea could be imagined than a musicale opened at nine o'clock on a glorious summer morning!

"Hark, hark! the lark at heaven's gate sings,
An Phoebus 'gins arise.
His steeds to water at those springs
On chalicèd flowers that lies;
And winking Mary-buds begin
To ope their golden eyes;
With everything that pretty is,
My lady sweet, arise."

Schubert has greeted the morning with a glad zest as luminous, a buoyancy as warm, a charm as irresistible as the summer morning itself flooded by sunshine.

The following was taken from Schubert's diary of June 13, 1816. "This day will haunt me for the rest of my life as a bright, clear and lovely one. Gently, and as from a distance, the magic tones of Mozart's music sound in my ears. With what alternate force and tenderness, with what masterly power did Schlesinger's playing of that music impress it deep, deep in my heart. Thus do sweet impressions, passing into our souls, work beneficently on our inmost being, and no time, no change of circumstances can obliterate them. In the darkness of life they show a light, a clear, beautiful distance from which we gather confidence and hope. Mozart! Immortal Mozart! How many, and what countless images of a brighter, better world hast thou stamped on our souls!"

"A fine summer evening would take precedence of any town appointment, and Schubert and his friends would stray at their own will, regardless of everything but the enjoyment of the hour."

A summer mood much to Schuber't's liking is exemplified in one of the most popular of his songs, "The Trout."

"Down in a brook swift running,
A trout both small and wise,
Did dart with happy cunning,
As swift as arrow flies.

"Upon the bank I laid me,
And watched with sweet content,
The waters cool and shady,
The trout on pleasure bent.

"With rod and line an angler
A-fishing came that way,
And, cruelly exulting,
Saw where the troutlet lay.

"'If I am not mistaken,'
Quoth I, 'the brook's so clear
The trout will ne'er be taken,
Though long he persevere.'"

Mozart—Musician of Summertime

Mozart's melodies are so full of the freshness and beauty of life, so mature of conception, so spontaneous in character, that they seem to belong essentially to the fullness of summer rather than the promise of spring, the repletion of autumn, the decay of winter.

Mozart created music as a bird sings or as a flower gives out its perfumes; music, fragile and charming, always like himself, and yet each time new—a kind of infinite variation upon a secret theme whose manifold possibilities were never exhausted. Does this charm consist of melancholy languor? Must we look under his delicate grace for a hidden passion? Is it not simply the never-failing melody of a voice naively enchanted with its own beauty? One cannot truly say. But certainly no music is more sweetly imperious to awaken and to quicken for a moment in him who listens distant images and confused recollections of things half-forgotten; and none is so sensitive in clothing itself, according to the day and the hour, with the proper color of our emotion.

At Prague, seated in the garden of his friend Dussek, he wrote the richest pages of "Don Giovanni," surrounded by the laughter and playing of his companions. He composed "The Magic Flute" in July, 1791. It is a fairy extravaganza accompanied by some of the most delightful music imaginable. It is his greatest orchestral composition, and despite the immense strides that have been made in the art of instrumentation in modern times by Berlioz, Wagner and Debussy, and the widening of the capabilities of orchestral writing by the invention of new and the improvement of old instruments, the overture to "The Magic Flute" still ranks among the most marvellous art creations.

Beethoven's Musical Paintings

"This singing Summertime has never done
With afternoons all gold and dust and fire,
And windy trees blown silver in the sun,
The lights of earth, her music and desire;—
But day by day, and hour by lighted hour,
Something beyond the summer earth and sky
Burns through this passion of a world in flower—
Some ghostly sense of lovers thronging by.

"And I have thought, upon this windy hill,
Where bends and sways the long, dream-troubled grass,
That I may know the heart-beats, tender still,
Of gone, forgotten lovers where they pass,—
Their love, too long for one brief life to hold,
Beating and burning through this dust 'and gold."

In the first movement of the "Pastoral Symphony," Beethoven pictures "joyous feelings on coming into the country." In the next movement we find "The Brook," and at the end of this lengthy movement we see the "Cuckoo," "Quail" and "Nightingale." Now follows a "Jolly coming together of the Peasantry," with a dance in which the village band is heard. Then comes the most impressive thunderstorm ever composed and the Hymn of Thanksgiving. The herdsmen come out to hunt for their stock after the storm.

He lived as close to nature as possible. He found a music in the woods and the fields. He used to wander among the bushes, vines and herbs, under the trees and over the boulders. He felt that no man could love the country as he loved it. In speaking of his ideas he said, "The ideas come, and there they are, sometimes so palpable that I fancy I can put my hands upon them while I am out in the meadows or in the forest, at sunrise, or while I lie sleepless in bed, as the moods may seize me. The inspiration with a poet would come in words, whereas to me it comes in tones that sing, shout, storm, or sigh sweetly, until at last they have taken quiet form in notes; then when I have written them down I become calm again, and look at my work, and turn it and mend it until I am satisfied."

Love of Nature

IT IS said that no musician with the exception of Beethoven has loved nature so profoundly as Berlioz. He loved the pure Latin beauty, the Virgilian soul, and understood the Southern nature. Of all the nineteenth century musicians he had in the highest degree the sense of plastic beauty. Among his portrayals of nature's moods Dan he noted the thunderstorm in "Symphony Fantastious."

Berlioz was an inveterate traveler and his best work was done in summer in the country. He was very fond of the folk-songs and developed the melodies, harmonies and rhythms which had lain dormant among the peasants for centuries.

The Glory of Summer

EMIL SAUER says that he has played the "Carneval" in public more than five hundred times; yet new beauties are continually presenting themselves. He says Schumann pictures the glory of summer.

Surely Chopin loved the summer time! He was carried off to the Balearic Isles, for "he needed rest and sunshine." Of his first impressions of Palma, Chopin writes: "Here I am in the midst of palms, and cedars, and cactuses, and olives, and oranges, and lemons, and aloes, and figs, and pomegranates. The sky is a turquoise blue, the sea is azure, the mountains are emerald green; the air is pure like the air of Paradise. All day long the sun shines and it is warm, and everybody walks about in summer clothes. At night one hears guitars and serenades. Vines are fastooned on immense balconies; Moorish walls rise all around us; the town, like everything else, speaks of Africa. In a word it is an enchanted life that we are living."

Liszt Speaks of Life in the Country

"THE great fascination and value of life in the country consists in the long *tête-à-tête* with nature. In these long and solitary interviews may best be caught the words of revelation which are hidden beneath the infinite harmonies of form, of sound, of light and shadow, of tones and warblings, of terror and delight. At a first view such infinite variety may appear crushing or distracting; but if it is faced with that courage which no mystery can appal, if it is sounded with a resolution which no length of time can tire, this very variety may furnish the clue to analogies, conformities and relations between our sense and our sentiment, and help us to trace the hidden links which bind things apparently dissimilar, identical oppositions and equivalent antitheses, and touch us the secrets of those chasms which separate by narrow but impassable spaces things destined ever to draw near yet never to join, ever to resemble yet never to blend."

Grieg belonged to the summer months and his music reflects the beauties of Norway, the blue of the fiords, the foaming cataracts, the tall mountains and calm green lakes. He spent the last years of his life at Troldhangen (Hilltop) in the vicinity of Bergen. No spot could be more enchanting. Down a pathway and out of sight of people and things, Grieg had built a cabin at the water's edge. Here he composed in complete and absolute quiet. The peasants called it the "tune-house." Above, where the apple trees bloomed, was the big house where Madame Grieg entertained the guests, for there were many visitors at Troldhangen and those were counted fortunate who caught a glimpse of the composer, for Grieg dreaded intrusions.

Wagner's Garden

"See how at eve the eye of sunlight
With glorious touch gilds turret and tow'r!
In the morning glamour, manful and glad,
It bided masterless, mildly beck'ning to me.
From morning till evening thro' mighty ills
I won no way to its wonders!
The night is nigh; from all alloy
Shelter it shows us now.
So, hailed be the fort; sorrow and fear it heals!"

The family home at Triebschen was on a sort of promontory, extremely picturesque, jutting into the lake. There was neither grating nor door; the garden had no defined limits, and extended indefinitely toward the neighboring mountains. The exterior of the house was perfectly plain, gray, with dark tiles; but the interior was full of grace and elegance. The gardens at Bayreuth were beautiful and the lake most attractive; water lilies, pink, white and red, were growing there; swans were floating gracefully by, and the park-like avenue of trees was vocal with the wild doves and robins. The laurel, yew and fir trees were thick. In the summer time the jets of water play high above the ever-green hedges.

Out-Door Life

"The yellow setting sun
Melts the lazy sea to gold
And gilds the swaying galleon
That towards a land of promise
Lunges hugely on."

If the artist colony at Peterboro, New Hampshire, did not perpetuate it, MacDowell's music would proclaim his love of rustic surroundings. The nature studies are unique in music. The students who go there early in the summer season like to picture him as he worked in his rustic workshop among the pines.

Mendelssohn delighted in the joys of nature in summer. His "Mid-summer Night's Dream" music is a poetic dedication to Summer.

"O Twilight! spirit that doth render birth
To dim enchantments—melting heaven and earth—
Leaving on craggy hills and running streams
A softness like the atmosphere of dreams."

Appropriate Music for Summer Musicale

Hark, Hark the Lark.....Schubert-Liszt
Nocturne from "Mid-summer Night's Dream".....Mendelssohn-Moszkowski
If I Were a Bird.....Henselt
From Flower to Flower.....Kullak
The Two Larks.....Leschetizky
The Nightingale.....Alabieff-Liszt
Witches' Dance.....MacDowell
Rondo Capriccioso.....Mendelssohn
The Humming Bird.....Perilo
Barcarolle, Op. 30, No. 6.....Rubinstein
Kamennoi-Ostrow.....Rubinstein
Mandolinata.....Saint-Saëns
The Whispering Wind.....Wollenhaupt
Moonlight Sonata.....Beethoven
Sun Shower.....Atherton
In the Gondola.....Bendel
The Language of Flowers.....Benson
Heart's Ease.....Bischoff
Butterfly.....Grieg
By the Mountain Spring.....Bohm
What the Swallows Sang.....Bohm
Rose.....Bohm
Frolic of the Butterflies.....Bohm
Basket of Flowers.....Carreno
Lovers' Lane.....Engelmann
On the Mountain.....Engelmann
Wisteria.....Engelmann
Dance of the Wood Sprites.....Forman
Playing Dragon Flies.....Gänschals
The Woodland Brooklet.....Gänschals
Au Matin.....B. Godard
Ballet des Papillons.....B. Godard
Serenade.....Ch. Gounod

On Lake Chiem ..... Heins	*Song of the Brook* ..... Lack	*Under the Orange Blossom* .... Engelmann	*June Morning* ..... Forman
Rose Fay ..... Heins	*Papillon* ..... Lavallee	*Morning Glory* ..... Renard	*Dance of the Dewdrops* ..... Frysinger
The Whispering Zephyr ..... Heins	*Summer* ..... Eichner	*Garden of Roses* ..... Hecker	*Water Nymphs* ..... Spaulding
The Water Sprites ..... Heller	*Wood Nymphs* ..... Martin	*The Happy Miller* ..... Rothbelder	*Forest Murmurings* ..... Liszt
The Butterfly Chase ..... Hirsch	*A Rural Wedding* ..... Mason	*Summer Idyll* ..... Stults	*Impromptu in A-Flat* ..... Chopin
From a Wandering Iceberg ... MacDowell	*Golden Meadows* ..... Morrison	*Clover Bloom* ..... Tschaikowsky	*Butterfly Etude* ..... Chopin
Barcarolle ..... MacDowell	*Murmuring Zephyrs* ..... Jensen	*June* ..... Waddington	*Black Key Study* ..... Chopin
The New England Idylls .... MacDowell	*Rustic Dance* ..... Reinecke	*In the Dell* ..... Beach	*Pastorale Sonata* ..... Beethoven
Woodlawn Sketches ..... MacDowell	*The Sea* ..... Ad. M. Foerster	*Heart's Ease* ..... Spaulding	*Butterfly* ..... Grieg
The Mill ..... Jensen	*Sylvan Spirits* ..... Ad. M. Foerster	*June Roses* ..... Gurlitt	*Yellow Butterflies* ..... Loeb-Evans
Ballad of a Summer Day .... A. Kellogg	*After the Rain* ..... G. Spaulding	*In the Garden* ..... Ad. M. Foerster	*Two Flowers* ..... Koelling
In an Old Garden ..... Kern	*Roses De Boheme* ..... Kowalski	*Homage to Mozart* ..... De Reef	*Flower Song* ..... Lange
Echoes from the Lagoon ..... Koelling	*Echoes of Palermo* ..... R. R. Bennett	*Picking Flowers*	*On the Lake* ..... Williams
Swing Song ..... Kroeger	*Summer Frolic* ..... Loeb-Evans		

The Phonograph Master Class

By J. G. Hinderer

Liszt at Weimar originated the so-called "Master Class," really a misnomer; for few of the students who participate in them, at least in the modern ones, are as yet masters; though no doubt some of the talented students whom Abbe Liszt invited to play for him of an evening, and who to-day are numbered among our master pianists, often did splendid work.

The writer for a time was associated, as secretary, with Leopold Godowsky who first instituted the modern conception of the Liszt idea at the Meisterschule in Vienna; and, from the ideas absorbed from that Master during his Master Classes, he has since formulated a plan for class instruction, modified of necessity a good deal from the original, that has, notwithstanding, worked very well with those students whom he invited to participate.

Briefly it is this: Every fortnight or so, all those students doing acceptable work in the advanced grades meet in the writer's studio or at the home of some student who has a good grand piano and a phonograph with, say, half a dozen works in as many different good editions as possible, with which they are familiar enough to play them at least decently. We then proceed, each in turn, to interpret them, noting the important changes in the different editions, and profiting by the instruction and illustrations given.

After this we rest on our oars and let Mr. Paderewski, for instance, play a Chopin *Nocturne* for us on a phonograph, showing just how he does it (the tempo at first being reduced to the minimum so that every note, if present, can be distinctly heard). Each student follows his interpretation with a printed copy (edited, where possible, by the player himself) of the same composition, pencil in hand and marking in whatever comment the writer may make regarding the mechanics, dynamics, agogics, phrasing or pedaling.

This is followed by another record of the same composition played perhaps this time by dePachmann, Hofmann, Godowsky or any other great artist who happens to have made a disc interpretation of the work under study. The same procedure is again carried through as with the previous record. Sometimes two or three records of the same composition, played by as many different artists, are used at one meeting; and great is the astonishment of the students when they discover discrepancies, cuts (for often a disc is not large enough to hold an entire composition) and faults of various kinds in the work of really fine players, for verily a perfect record is a *rara avis* when discs are studied in this microscopic fashion. Few realize how extremely difficult it is to make a really fine record. Sometimes many attempts have to be made before a disc that is at all satisfactory to the player is obtained; for every little slip is a flaw that remains au ever present specter to bother one's artistic conscience.

There is much to be desired, of course, from the standpoint of tonal analysis, in the scheme just described, with all recorded music (though certain new radio tube-phonograph inventions and the Hammond pedal and Choralcelo will no doubt soon remedy this); but where, pray, except in the actual performance by a master himself, can we find more authentic interpretations as far as musicianship is concerned than in, say, the compositions of a Rachmaninoff as recorded by himself, or of Scharwenka and a host of others.

To be sure, everyone likes fresh fruit best; but, when this is unattainable, the canned variety must suffice. "Canned" music, as it is often called, in the absence of an artist's actual playing, is second best; but it is most appetizing, nevertheless, if served and digested in music appreciation classes where the music of different artists can be conveniently turned on or off at will like vari-colored electric lights, and analyzed and dissected at leisure as a botanist would a beautiful flower. Is there anything musical more enjoyable than listening to the recorded playing of fine masters, recalling as it does many valuable musical experiences when perhaps those artists played for classes much as the records now brings them photo-like to us? With the right attitude, students can get a great deal out of these ghostly master performances where the musical shades of artists stalk before us spiritlike and elusive. It certainly makes more eager, discriminating, microscopic detailists and listeners out of them, both as to their own playing and that of others.

All makes of records are used in these "listening" classes, the object being to get as many different versions of a particular composition as possible for comparison, the more the better, thus really making these classes masterly affairs, where the masters and not the students do the playing, except during a brief introduction. Students rarely have the fortitude, anyway, to attempt a rendition immediately after hearing a number of matchless interpretations of the compositions they have been studying; though the effect, sub-consciously, after it has been absorbed, is tremendous and makes a decided impression on their playing of those same compositions later on.

Most any music dealer will be glad to coöperate with teachers in lending records for such performances as these, if the instructor agrees to be responsible for any broken or damaged discs that may result or for what records pupils may desire to keep. In some cities they may be borrowed from public libraries or from the public school authorities where recorded interpretations are used in the music appreciation courses in the high schools. The best and most convenient way, however, is to own a good record library yourself.

The reproducing-piano impressions also may be used in like manner, and even the radio, if occasion permits and the artist is worth listening to, though the writer prefers the phonograph as it is more convenient to handle and one can obtain a larger assortment of records for it. Violin and vocal teachers, too, especially in small communities where music students have little or no opportunity to hear great artists, ought to find these interpretative master classes, by proxy as it were, equally valuable and instructive for their students.

The Romance of the Scales

By Eleanor Brigham

Perhaps it has become such an inborn conviction that scales are stupid that the word Romance seems entirely incongruous. Yet, there is no endeavor in the whole history of music that is half so full of consecrated effort to realize the ideal as the scale for which lovers of music searched for nearly two thousand years. Even now there is the certain fact that perfection has not really been achieved.

The Greeks approaching scale discovery formed a series of three notes, filled in a leap with another note, added another chord of three and made a scale of seven notes. There were no sharps nor flats. This scale could be begun on any note and this starting point was thought to give it special characteristics. The Spartan boys were all taught the scale beginning on E (E, F, G, A, B, C, D, E) because it was believed to give the player dignity and manliness. The scale beginning on C (C, D, E, F, G, A, B, C) was used for passionate love songs only. Then came the Persians with the desire for new notes of a little higher or little lower pitch: sharps and flats were added and later little quarter tones were put in between the ordinary half steps. These were placed between every two tones of our ordinary chromatic scale, making, perhaps, the most theoretically perfect scale ever made. But it did not prove practical.

The people of India were far more imaginative about their scales and finally achieved seventy-two different forms. Our major scale was among them and was named *Dehrasan-Karabharua;* our harmonic minor, *Kyravani.* They were also more romantic than the other nations in that they gave the scales divine personalities with histories of brave adventure and ardent love affairs.

The Chinese founded their scale on the principle of complete harmony existing between Heaven and Earth. The symbolic number of Heaven was three and of Earth, two; therefore, anything that was in the relation of three to two must harmonize. They cut two pipes one of which was two-thirds the length of the other and, when they were struck, the tones made our interval of a fifth; other pipes were cut and soon twelve different tones could be played. The pipes were made of copper for ordinary occasions and, for more important events, of jade. Special feasts were celebrated by music on a chosen pipe.

So on through the ages countless efforts were made until the final seal of approval was put on our modern (?) scale by Bach. What of the dreary music students who groan as the practice of scales begins? Are they so blind that they cannot see that only with scales can music exist; that melodies are full of fragments of these supposedly detestable studies? In their soft tones is the rustling of the winds, the murmur of waves, the ecstacy of the freed bird!

Many people looking at a house see only the antique furniture, the chintz curtains, and pretty ornaments, while a few see the solid structure, the heavy beams, the very foundations firmly builded on a rock. The artist loves the beauty while the builder thrills in the fundamental strength. The average music teacher will so delight in scales when he realizes the history of scale formation and uses his imagination to discern *Romance.*

"Let love for Literature, Painting, Sculpture. Architecture and above all, Music enter your lives."—Theodore Roosevelt.

CHARLES WAKEFIELD CADMAN

Charles Wakefield Cadman

The "All-American" Composer

By MARGUERITE NORRIS DAVIS

THE HANDS of the battered clock crawled slowly around its face as a slip of a boy, for the third consecutive time, crashed into the opening strains of a Sousa march. Slower and slower the minutes dragged as the march was ended—and begun again—with not even the loss of a beat.

The lad's back began to ache and his fingers to become so tender that the keys of the piano seemed to have concealed points. Even a half-hour's steady performance of such a strenuous march, played with all one's might, is not easy. When the time has lengthened into an hour, and one must still keep on, the task seems to become Herculean.

But it was a task that must be finished, for "Charlie Wakefield" (as his friends called him) had promised to play at the Carnival of the Ladies' Aid Society of the Methodist Church of Duquesne, Pennsylvania. Since he was the sole musician and knew no other "piece," he must keep that little old square piano in Turner Hall going, though he drooped with fatigue and his limbs lost all sense of feeling. Before he had finished, the clock's hands had traveled almost twice around, the player's fingers were bleeding, and Sousa's march was to have a poignantly painful memory for one loyal American.

His First Fee

THUS Charles Wakefield Cadman—"All-American" composer—made his first professional appearance and collected his first remuneration as a musician—three shining quarters! Seventy-five cents for another music lesson; and each of those lessons led him farther into that mysteriously alluring land of harmony into which he had peeped a few months before when he had heard an opera for the first time.

If this were fiction, no doubt at this point some foreign impresario would take the boy under his wing and make it possible for the latter to devote his life solely to music. But Cadman's life, like that of most successful Americans, is made up of facts—some of them pretty stiff ones. Before he could become a musician, he must earn the means of his knowledge, as well as his living. So, as office messenger in one of the big steel mills of his home town, he continued to work until he was able to support himself in his chosen profession.

"I was born to a background of music," said Mr. Cadman. "My great-grandfather, Samuel Wakefield, was a musician of note, as was my uncle. My mother was a choir singer, and our evenings at home were largely musical. Back of whatever I may have accomplished stands the inspiration, encouragement and help of this mother of mine, to whom I have dedicated my *Sonata in A Major.*

Hears His First Opera

"IT WAS an unconscious love of music, however, until I heard my first opera, DeKoven's 'Robin Hood,' which was produced in Pittsburgh when I was fourteen. I had been taking a few lessons and something about the advance posters of the performance appealed to me. The admittance cost seemed prohibitive, but bit by bit, I saved up the sum for a *good* seat. I didn't want to miss anything!

"I'll never forget how carefully I dressed on the eventful evening, nor how early I arrived, nor how high up in 'peanut heaven' was my seat (in spite of the price I had paid). But more than all else I remember the joy that came to me as the musical story unfolded itself to my eyes and ears. From the time I left that theater I never wavered in my determination to write operas of my own, to make music that my own countrymen would love and understand."

As Mr. Cadman talked, his face lit with enthusiasm. He likes to talk about his music—not because it is *his,* but because he feels that it has a part in America's life and musical awakening. People enjoy meeting this man; he expects from others the same friendliness and sincerity that *he* so unreservedly gives. His outlook on life is as fresh and wholesome as a boy's; perhaps the very fact that his boyhood was not carefree as it should have been has something to do with his youthful enthusiastic viewpoints.

He Leaves School

HIS FATHER was an employee in the Carnegie Steel Mills, the family having moved from Johnstown, the composer's birthplace, to Duquesne, and later to Homestead (a suburb of Pittsburgh). When Charles was fourteen, it was necessary for him to leave school in order that he might lighten the financial burden of the family. Also his eyes had become weakened from a severe siege of typhoid which he had when he was nine years old.

"I feel that my having to go to work as an office messenger at this time was the finest thing that could have happened to me," he told me. "First, the long walks and constant moving about in the open air helped me to overcome a frailty of body that undoubtedly would have hampered me all my life had I remained in school and comparatively inactive. Second, I was fortunate in being placed in the office of a man who was helpful and encouraging in my desire to obtain a musical education.

"This man was Joseph Schwab, brother of Charles Schwab, of the Steel Mills. I was with him for three years, and I began going to Duquesne at the same time, where I took lessons' from a little country teacher. On Saturday afternoons Mr. Schwab used to 'let me off' for my half-hour lesson."

Pays His Own Way

EVERY ONE of those lessons meant that Charles Wakefield Cadman must give up something dear to the hearts of most boys—they meant small lunches and thread-bare clothing. And even then there were pitifully few of them, compared with those given most musicians and composers. In all, there were only forty piano lessons, later fifteen organ lessons and six months' study in harmony and composition under a teacher. And in spite of this, Cadman is considered generally to be America's foremost composer living today!

"I determined to have enough of the studies to enable me to go on alone—since there seemed no possibility of my having any financial assistance. And I meant to have the best teachers. So, in time, I studied the organ under W. K. Steiner, harmony with Leo Oehmler and orchestration with Luigi von Kunits. At best, my musical education under teachers was but a short period. *But* I have spent twenty-five years in the most rigid course of *self-imposed* study."

Not one of Cadman's lessons was paid for by anyone but himself, with money earned in office work, teaching school, giving piano lessons, house-to-house canvassing of his own compositions, writing musical criticisms and playing the organ.

"How old was I when I wrote my first 'piece?'"

Cadman chuckled reminiscently.

His First Composition

"FOURTEEN—and fortunately it was not published. Its name was the 'Kennedy School Schottische.' But at sixteen, I managed to get together enough money to pay for publishing 'The Carnegie Library March,' and not content with that, I published 'Country Dance'—also paid for out of my own pocket. Then came the question of disposing of them!

"I became a music peddler. Armed with a couple of hundred copies of my compositions, each morning I set forth to call upon the housewives of Allegheny County, Pennsylvania. The prospects were not particularly promising; most of the male population of that section were employed by the steel mills and apparently those families were poor prospective music purchasers. So I cannot say that my reception was always kindly. Dogs in particular seemed to be opposed to my coming! Perhaps I owe my slight build and agility to the practice acquired when I was learning to out-distance the fastest canines in the country!

"Actually, though, in the year and a half that I sold from door to door, all manner of people bought my compositions. My method was to ask the person who opened the door if I might play a nice new march on their parlor organ or piano. If admitted, half the battle was won, for I played in my best manner, and mothers wanted their children to 'play such a piece.' At times, I fear, housewives bought just to get rid of me! But I did sell my copies—6000 of them—in my peddling."

After taking up the study of the organ, Cadman was able to obtain a church position in Pittsburgh, and he still recalls how affluent he felt when he began earning $5.00 the Sunday. About the same time he began giving music lessons to children in Homestead for forty-five cents a lesson, which was later raised to seventy-five. At odd moments he was busy with his composing, and before he had had a single lesson in harmony, had composed two comic operas.

His First Big Success

A NATIVE Indian song, "From the Land of the Sky Blue Water," was Cadman's first big success in composition. It was written during the time he was music critic on the *Pittsburgh Dispatch,* and was one of a group of four that he had written following a visit to the Omaha Reservation in 1909, when he made a study of Indian songs and folk lore. At this time he had collected a number of authentic native themes, which he later harmonized. He also made phonographic records of Indian songs and flute pieces.

He found it impossible to interest a publisher in any of these four songs until an incident brought him to the attention of Mme. Lillian Nordica. The famous prima donna had given a concert in Pittsburgh and Cadman had secured an interview with her following which he wrote a story about "The Woman of Iron" for his paper. The story so pleased her that she asked the conductor of the Pittsburgh Orchestra if he knew the author. Finding that he did, she sent for Cadman, asked the young composer to play his songs for her, and became so enthusiastic over "From the Land of the Sky Blue Water" that she put it on her program. When she first sang it (in Cleveland) the audience demanded a third repetition of it. Thus, after its having been refused by seven publishers, began the career of one of the most successful songs of a

decade, and it was always a favorite with Mme. Nordica. It was one of her encores the last time she sang.

A Best Seller

ALTHOUGH the composer's Indian songs were now welcomed by the publishers, there were stormy days ahead for some of his other compositions. "At Dawning," when first issued by a publisher, at the customary moderate fee given to young composers, was anything but successful, until John McCormack discovered it, added it to his repertoire and made phonographic records of it. Overnight it reached popularity.

At the present time this song has sold over 1,000,000 copies and has come so close to the hearts of the American people that it shares the popularity of "Oh, Promise Me" and "I Love You Truly," as an integral part of the wedding ceremony. Although not in any way bound to do so, the publishers later allowed Mr. Cadman royalty on this composition.

Mr. Cadman feels that it was a peculiarly fortunate circumstance that put him in touch with Nelle Richmond Eberhart, who writes his accompanying lyrics.

"We were neighbors in Homestead," he explained, "where I met her in 1901. Our mutual interest in Indian lore and the possibility of collaboration between musician and verse-writer drew us into a friendship which has lasted throughout the years. Our first work together was in 'The Tryst' (an Indian song, for which we received the huge sum of ten dollars). She has since written all of my lyrics and most of my librettos."

"All-American"

JUST AS Cadman's life and education have been "All-American," so are his compositions. While Indian themes have formed a background for much of his successful work, he has not by any means depended upon them for all the inspiration of his music. Perhaps his best-known work is "Shanewis," written around the story of a modern Indian-maiden, Tsianina, who interprets many of his songs on the concert stage. This was presented at the Metropolitan Opera House in 1920-21, and is the first American opera to live beyond the first season at this New York temple of music.

An opera from his pen, peculiarly American, was given a premiere at Carnegie Hall, New York, in March, 1924. This has one act, and was written about the theme of Nathaniel Hawthorne's "Rappacini's Daughter." It is entitled "The Garden of Mystery" and the libretto is by Nelle Richmond Eberhart. Besides the triple authorship being American, the cast and every member of the orchestra were native-born.

There is no place here to mention the many songs that have made Cadman beloved to music-loving America. It is significant that he was chosen to write the music for "Rosaria," the great pageant of the roses, given yearly at Portland, Oregon, during that city's festival season. Besides the score for that, he has to his credit "A Witch of Salem," which was recently produced with great success, by the Chicago Civic Opera Company. Also, he still continues to compose in the smaller forms and to give concerts in the leading cities of the United States.

Cadman's Philosophy of Work

CADMAN IS an indefatigable worker —and he never loses his belief in the ability of American composers to create, American musicians to interpret and American audiences to accept and encourage a national music which will be expressive of its history, achievements and ideals.

"Operas can be written around native American themes, aside from the Indian," declares Cadman. "What Puccini has done for Japan in 'Madame Butterfly' and Wagner for Germany in 'Lohengrin,' can be done for the New World by writing opera around historical and legendary themes, such as the discovery of gold in California, the revolutionary period and the Spanish Conquest.

"The people are turning to American music to a degree they have not shown since the Civil War. An American composer to-day is assured not only of a hearing, but also, of the utmost consideration of the production of his musical work.

"Our country has sources for music as American as the *Stars and Stripes*, as true as the Declaration of Independence, and as enduring as the Constitution—sources as profound and thrilling as those of any other land, and we have composers capable of translating our history and our national development into music."

Notable Compositions of Charles Wakefield Cadman

For Piano

ACROSS the Table: Blandishments, Caprice: Dance of the Midgets, Op. 39, No. 1 (Air de Ballet): In the Pavilion, Intermezzo (also for four hands): Independence Day, Op. 36, No. 3 (Military March): Indian Love Song: On an Indian melody (also for four hands): On the Plaza, Op. 23, No. 2, Spanish Intermezzo: Revellers, Intermezzo: Song at Dusk: Stately Lady, Menuet a l'Antique: Where the Lotus Blooms: Whitemania: Youth and Old Age, Caprice: In the Forest of Arden.

For Voice

Celtic Love Song: In the Garden of Sahara: Reeds: I Have a Secret (Mss.): Absent: In the Moon of Falling Leaves: Lilacs: A Little While: My Heart: The Rose of Cherokee, Op. 24, No. 3: The Sailor's Life: The Shrine: Tomorrow: To What May Love Be Likened? When Loris Smiles on Me: Where You Are.

For Chorus

Egyptian Bridal Procession, Op. 48, No. 3 (Women's voices): Lilacs (Duet or Two-part Chorus, arranged by R. R. Forman): Venetian Boat Song (Men's voices): The World's Prayer (Mss.).

For Violin

Just a Little Waltz.

A First Aid

By Hazel Hawkins-Davidson

IN EXPLAINING to young pupils the signs for sharps, flats, double sharps, double flats and naturals, I sometimes find it almost too much for little heads. Sometimes the sharp and natural signs are confused. Still, with a little ingenuity in explaining, the task is not so great.

The sharp is like the natural except that it has legs sticking out in all directions. It may be likened to a bird's nest. The natural is a chair turned upside down on another chair. (Of course the legs are off the chairs, else we would not be allowed to play with them.)

If such explanations fail I tell them natural means white key. For instance, b is white key b. To make anything flat we press it down or lower it. So the flat always lowers the note by which it is placed. The sharp which raises the note is easily understood as doing just the opposite thing from the flat. Practice on the blackboard drawing these signs. Then a little game at finding various accidental signs called out by the teacher will soon solve this—one of the first problems.

Lucy Learns Art Dancing

A Humorous Recitation

By Jay Media

Don't think I'm doing this for Snore, Mrs. Welty. I could have my hair Marcelled twict a day and he'd never notice—ain't it the truth? The public don't know Thomas Gladstone Snore like I do. I ain't sayin' nothin' to him, because Ma warned me. Up to the day of her death she'd say right up in his face, "This is what my daughter gets for marryin' into the Snores"—but it was like castin' pearls before swine, because he'd come back, "The Snores is as good as the Fippies any day."

My—how Ma suffered until the angel came and took her. He seemed to realize how he'd treated her because he sorter settled down and things was a whole lot peacefuller for years. He didn't start up again—Ouch—don't make that one so tight—there's a dear—as I was remarkin' Snore didn't start up again until our Lucy took up the anaesthetic dancin'.

Since then there ain't been no more comfort livin' with Thomas Gladstone Snore than with a wild Hippopotamus. He ain't gone to church for years but he says he stands for the Church and the Bible and all that, 'specially when we got company and there ain't nothin' left but religion to talk about. He says his mother was a Hardshell Baptist and his father was one of them there, now, Benighted Presbyterians. He's so religious that he won't even listen to no other religion but his own over the radio.

One night, after Lucy had been workin' hard on the anaesthetic dancin' for weeks, she calls downstairs, child-like—Lucy's only twenty-one—"Pa, I gotta surprise for you."

"Spring it," says he in his rough manner.

I turns on record number four in the course—*Funeral March* by Chopin. Lucy comes downstairs, lookin' like an angel, with her eyes on the ceiling in that scrim dress I made her out of the parlor curtains.

Pa didn't do nothin' until he saw Lucy's bare legs. Then his mouth commenced to open wider and wider and his smelly old pipe dropped right on the seventeen-dollar rug. Lucy did her kickin' somethin' beautiful and when she got done what do you suppose that coarse man said? This is what Thomas Gladstone Snore said:

"Great Guns! What's the good of sendin' missionaries to India?"

"Snore," I says, "That's all you know. They're dancin' dances just like that right in the pulpit in New York City, now."

"Yeh," says he, with the sneery smile; "Yeh, and I suppose they're servin' high balls to the congregation."

Before I could get my breath to get back at him, he'd stomped upstairs and Lucy sat right down on the floor and cried her eyes out.

Says I, "Lucy dear, you gotta be careful with your pores all open. Put this here rug around you, dear."

"Ma," says she, "I know I did it right. I danced just like the correspondence lessons said."

Then I went to the foot of the stairs and says out loud so as the whole neighborhood could hear me, just like Mother said many's the time: "What can you expect of a Snore?"

Then he went on somethin' frightful—and him a religious man. Mrs. Welty I just couldn't use his words, I couldn't; but if you really want to know what Thomas Gladstone Snore said, it was:—"What in——is she goin' to do with it? If she dances like that in public, in a mosquito nettin' night gown, with them skinny legs, no fellow is going to be dumb fool enough to marry her."

There, now, that's just what he said, Mrs. Welty; and I wouldn't tell another livin' soul but you. Do you wonder I got grey hair. Imagine before his own flesh an' blood. But that wasn't enough. He went on like this: "What's the good of that nonsense? She can't get a job with it, can she? What if the Boss was to come in the office in his union suit and start jumpin' over the desks?"

With that he commenced throwin' shoes. I can always tell when Snore is nervous when I hear the shoes. Thank you, Mrs. Welty, there ain't no one can make me look so lady-like as you, Mrs. Welty. Lucy and me don't care what Pa says. He ain't seen the world. All he sees is his office. But we ain't goin' to let nothin' stand in the way of our art. No, indeed. That's what the circular said. Don't let nothin' stand in the way of your art. Keep on, and on, and on. What does Snore know about the Waltzes and the Two-Steps of the Greeks anyhow. Pa just hates the Greeks since he got ptomaine poisoning at the Greek restaurant. Just wait 'til I take Lucy Snore to New York on the Federation excursion. They know real art in New York. Just wait 'til Mr. Florence Ziegfield, and Mr. David Belasco, and Mr. Morris Gest, and Mr. Albert Jolson and other great actors like them see "The Great Snorina." Just wait 'til she makes her little five hundred a week, more'n Pa makes in two months. But what's the use—he'll always give credit to the Snore side. Just see if he don't. And if she don't make good in New York, the circular says they pay wonderful prices in Chawtauqua. My what a difference a good Marcel does make!

Too Big For Him

By Rena I. Carver

FRED came to his lesson with the question, "Miss Brown, may I take Schubert's *Military March* that mother talks about so much?"

The teacher blinked, started to say something and stopped. Then she brightened and asked Fred if he knew Sweeney, the contractor, in a nearby city.

"I have heard dad tell about him," said Fred.

"Then," the teacher went on, "you probably know that he says, 'Creep before you walk.' It seems strange for that huge man to say that. Do you know, Fred, that he never refuses a job of work because it is small? He takes a day's work any time he can do it. He is proud of every job he has ever done, even the first paving of a sidewalk.

"In his own mind he cannot see any difference between many small jobs and one big one. In fact, he'd rather have ten little ones, because they are simple and he can do many of them at a time.

"Now, since you have had only about two years of music, do you not think many small tasks well done would be something to be proud of?"

"Yes, I believe it would," Fred nodded decisively.

How They Forged Ahead

Stories of Great Singers of the Past Who Broke Down All Obstacles to Success

By JAMES FRANCIS COOKE

WHEN ENRICO CARUSO was a little boy, stumbling around the ruins of Pompeii and Herculaneum, picking up odd jobs here and there among the excavators, few people imagined he would become one of the very greatest singers of history. Caruso once showed me in his suite in a New York Hotel a little bronze image that had long been buried under the ashes and lava of Vesuvius. He said, in Italian, "Look. It was things like this which gave me my first inspiration in art. I began to realize that when a person did a great thing in art, it lived, although the artist died; and I wanted to do something that lived. This fired me to work against all possible obstacles to become a great singer. One cannot expect success from the very start, but by reason of incessant labor, success almost always comes."

The gentle art of forging ahead is one in which Americans are supposed to be masters. Unfortunately, in our past, many of our singers were obliged to combat obstacles in their own homes. The late David Bispham, whom I regard as the greatest of American singers, was a Quaker. He not only met with no sympathy in his family, when his relations found he had elected to become a singer, but he was also for a time obliged to carry on his musical work clandestinely. In his day at Haverford College music was taboo; and consequently David hied himself to the Haverford railroad station, with a guitar, and did his practicing there. It remained for Haverford College in later years to confer the degree of Doctor of Laws upon Mr. Bispham as one of its most distinguished alumni.

Nurturing Talent

EUROPEAN PARENTS, for a long time, have regarded a wonderful voice as a gift of the gods, and a child who can sing is tenderly cared for by everyone concerned. In America, even in my own childhood, the gift of music was austerely regarded as an incubus, which might lead the possessor to a precarious career.

Just last week I talked with the celebrated Irish tenor, Allan McQuahe, once a prodigy singer, as a boy soprano, but later a mining engineer in America. He determined to become a singer and went to New York City, where he was obliged for a long period to go through almost every imaginable privation, even to sleeping in the city parks, in order to reach his goal. He has since sung with practically all of the great American symphony orchestras.

Getting a Start

IN RECENT YEARS, in America, young singers have been fortunate at times in securing the interest of wealthy people to help them at the start. I recollect the aspiring Geraldine Farrar, when I saw her many years ago as a girl, at Greenacre, Maine. She was then under the tutelage of Emma Thursby who had taken an interest in her as a prodigy. Later she secured "funds" which enabled her to study for long years in Europe and to achieve her great success. Had she not had such timely assistance a great career might have been wasted.

Madame Schumann-Heink, on the other hand, had a terrific experience in getting a start. For years she sang parts in small opera companies, at the same time finding it extremely difficult to support herself and manage her home, notwithstanding the fact she showed enormous evidences of talent in her youth. Eventually in Hamburg, great success came to her.

Evan Williams, believed by many to have been the greatest of American tenors, was born in Trumbull County, Ohio. He told me that at one time he was a breaker-boy in the mines. One of his first engagements was with the old minstrel company, "Thatcher, Primrose and West," and it took years for him to rise to the lofty position in the art world he later attained. He became the most famous oratorio tenor of his time.

The Farmer-Tenor

THE SAME may be said of Orville Harrold, for many years one of the leading tenors of the Metropolitan Opera House. Harrold's story reads like a romance:—a farmer's boy who succeeded in attracting the attention of a few musicians and getting enough inspiration to determine to do great things who found himself in his youth apparently surrounded by a veritable Chinese wall of obstacles. When he landed in New York City he had only $1.50 in his pocket and a letter of introduction to a theatrical manager. He soon got a job paying him five times as much as he had earned as a shipping clerk in a little town in Ohio. His next step was to go into vaudeville. Here, under the direction of Oscar Hammerstein, he created a sensation which eventually led him to the Metropolitan Opera House. However, he did not have sufficient grounding at the time and he was obliged to go back to vaudeville and musical comedy. He nevertheless continued his study and soon found himself again among the very great singers of the world.

The Child of Fortune

MANY of the great singers of the world have, in fact, been blessed by most fortunate surroundings. The parents of Patti, for instance, were opera singers of moderate means; but think what it meant to the child to have been born into this wonderful musical atmosphere! Patti was literally born to the stage. Patti's mother sang the rôle of *Norma* in Madrid on the night before the Diva's birth.

At Tetrazzini's home, her entire youth was surrounded by music. Melba's father, David Mitchell, was really a very rich man and he died worth half a million dollars.

Galli-Curci started life as the daughter in a well-to-do Milanese family. Her grandmother was an opera singer of note, and in her autograph album collection, which she secured when a child and which she has repeatedly shown me in her home, there appear congratulations from the distinguished poets and artists of the day, with little drawings and verses dedicated to Piccola "Lita."

Young Singers' "Fairies"

THEREFORE, the romance of Marion Talley, the American girl whose parents in Kansas, coming of excellent stock but of moderate means, has thrilled all America. While still in her teens, her beautiful voice attracted wide attention and, thanks to the wisdom of some of the citizens of her own state, she was enabled to

secure the kind of musical training so indispensable to long and continued success in her art. Her appearances at the Metropolitan Opera House proved among the great sensations of New York operatic history.

Wealthy patrons of art and musical foundations are continually importuned to provide funds for singers, in order to enable them to give all their attention to their art at the time of life when it is most needed and when the body should not be subjected to dangerous privations. Often the funds are asked for European travel. Musical tours abroad are illuminating experiences, but it should be remembered that very few schools of music in Europe today can compare with the best American music schools.

The writer knows one young artist who for some years eked out a living as a waitress in a Childs' Restaurant in New York City. She was a pianist of ability and had had really good positions in western colleges. These she abandoned in order to continue with her studies. The sacrifice was a great one and it broke down her health. Had she been assisted with funds her loss to art would have been averted.

Civilization is perhaps asking too much of the young artist to pay the cost. Far better for some patron to come in at the right time with the necessary cash and the necessary direction, when the talent is really manifest and the ambition ample!

Launching a Career

ONE OF THE difficulties is that, after the student is educated, the mere matter of starting a singer upon a career has become so extravagantly expensive that only a few are enabled to achieve wide fame. The competition in the musical field is huge. Launching a singer upon a career has become very much like launching a business. The singer must be advertised in the most intelligent and ingenious manner possible. This requires great quantities of printer's ink and the skilled direction of an advertising genius, experienced in this particular field. Of course, if the talent of the singer is sufficient, and if all things go well, the investment of a few thousand dollars at the outstart of a career may prove enormously profitable to the singer and possibly to the "backer." The element of speculation is naturally very great.

The Singer's Secret

CHARLES FROHMAN used to say that the secret of an actor's success is, first of all, vitality. No really great singer ever reached the highest plane without a prodigious amount of vitality. I have never known of an exception to this among the scores of famous artists with whom I have been acquainted. Every one has been a live, one might say, a vivid personality to the very last drop of his physical being. Combined with this must be unusual intelligence in any adopted musical artistic zone. Added to this must be the willingness to insulate one's physical being from the temptations of life. In other words, a singer must protect himself against every form of intemperance. I have always been strongly convinced that it was the intemperate use of tobacco which led to the tragic end of Caruso. One need only to have visited him many times and found him in a veritable fog of nicotine to realize what this means.

Other Obstacles

FORGING AHEAD, therefore, as a singer, does not mean merely overcoming a few financial obstacles. There is a really gigantic amount of music study to be done, especially in these days of the modernists. There are personal deprivations which only the singer knows. There are hundreds of instances where the tact of a diplomat must be used. In fact, becoming a great singer in these days is something which demands so many essential factors that one might easily and safely make the statement that it is twice as difficult to attain substantial success today as it was when Adelina Patti was a child.

One of the chief obstacles of young singers has been impatience. This is particularly true of American singers. They expect their careers to be meteoric or nothing. They are unwilling to devote sufficient time to preparation, and invite disaster by this. When Jenny Lind went to Manuel Garcia his report upon her voice was so discouraging that she was broken-hearted. It was only after a great deal of the most tedious kind of preparatory labor that it was possible for her to lay the foundation upon which her brilliant career was founded.

In the writer's opinion, there is no question whatever that dozens of excellent voices in America are launched years before they are ready to stand the terrific strain which modern music imposes upon them. The writer knows of two sisters; one submitted to long and patient training under a great teacher, and became a very famous singer. The other, who was launched in the operatic field several years before she was able to sing properly, became a notorious failure. Of the two the girl who was a failure probably had the better voice at the start.

Accuracy in Chord Playing

By Ruth French

MANY pupils who can play melodies smoothly will fumble when called upon to play a series of chords.

The first step in accurate chord playing is to get a clear and correct mental picture of the chord: the second is to coördinate the muscles of the hand and arm with that image.

For practice have the pupil hold his hand away from the keyboard and think c-e-g-c under the first, second, third and fifth fingers, respectively. (If the hand is small, use e-g-c with fingers one, two and five.) With the hand outstretched thus, let him place his fingers on the keys. If each finger is not exactly placed on the proper key, have him repeat the exercise until the fingers are correctly fitted to the chord. The procedure for the left hand is the same, only with the necessary changes of fingering.

The second and third positions of the chord should be practiced in the same manner. When he can readily and accurately arrange his fingers for any position of a chord, have him play the first position on count one. On count *and*, bring the hand over the second position. On count *two*, play second position; count *and*, bring the hand over the third position. On count *three*, play third position; count *and;* relax. This should be practiced up and down with each hand and in all keys. Throughout the performance, the thought must be to play slowly but to make the finger adjustments very quickly.

After this training, the pupil is ready for a study and later for pieces in which he will learn the practical applicaton of his technical acquisition.

The above method requires patience and persistence on the part of both teacher and pupil, but each will find the reward more than equal to the labor.

Time for the Doxology

WHEN a new pianoforte concerto by Mr. Howells was performed in London, a man shouted from the gallery, "Thank God, that's over!" Other hearers applauded, insisting that the composer should appear on the stage. When the tumult died, the voice was heard: "Thank God, that's over, too!" This incident has excited much discussion in the London journals.—NEW MUSIC REVIEW.

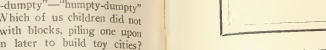
"Getting Your Hand In"

By John H. Duddy

A GREAT many technical difficulties become very simple to the self-help student with ambition, patience and the readiness to do honest key board work, if these obstacles are approached in the right way. The average amateur automobile owner often attempts to make adjustments on his car and fails, not because of lack of intelligence, or of strength of persistence, but because he does not see the difficulty in the right light.

Before playing a passage do a little practice in your brain rather than on the keyboard. Study the measure carefully. Get a clear idea of its harmonic structure, that is, the chord from which the figure is derived. Take the following passage, for instance, of which the subject is:

Ex. 1



Let us begin with the first figure of the subject. The object is to "get your hand in;" that is, "to get the feel" of the notes. In doing this the student's ingenuity is taxed to make up new exercises, as we shall see. These are very much like the swings made by a golf player in trying out a new club. Look at the following:

Ex. 2

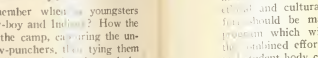
In this example we take the second note of the triplet to accent, bringing the remainder of the notes together in chord fashion. You know it is not so much what we say, but how we say it, that counts. By that we mean that in taking the previous example and accenting the last note of the triplet, another new idea is found from the same notes. It is the same thing as when we shift the accent on words being read; as,

James, go close the door.
James, *go* close the door.

When studying, Josef Hofmann plays over and over the same group of notes, using many various rhythms and touches. One measure may find him using a high finger action, for brittleness; the next measure a low gluey touch, for exquisite tone.

As a parting shot at the analyzed study, group all the notes as chord, then play each chord three times, then twice, then once. For example:—

Ex. 3



Now notice your command of the passage which before held only fear for you. This work should be done very slowly (for was it not the hare, the speed king, who was defeated by the tortoise the slow-poke) so as to let all the muscles in the arm relax. As one old proverb reads: "Make haste slowly!"

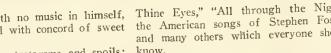
Here is a study which runs along smoothly and seems to suggest a steady climb up the side of a great mountain. Then suddenly, a steep descent is felt just after we cross the top.

Ex. 4

Continue this up to the octave.

By using the above notes and making each pair to be a dotted sixteenth followed by a thirty-second note, a rhythm suggesting "humpty-dumpty"—"humpty-dumpty" is obtained. Which of us children did not like to build with blocks, piling one upon the other then later to build toy cities? By taking the first two notes, one above the other, and striking them simultaneously.

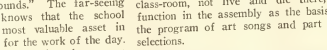
Ex. 5



the idea of building has served two purposes. First—to secure more assurance technically; second—renewed interest.

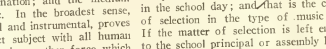
In the following study the left hand plays smoothly while the right hand uses the humpty-dumpty rhythm. By reversing the foregoing idea, an equal amount of good may be derived.

Ex. 6



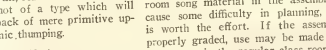
Do you remember when as youngsters we played Cow-boy and Indians? How the Indians swept the camp, capturing the unsuspecting Cow-punchers, thus tying them to trees by walking round and round the tree and thus binding the victim so that there was little possibility of escape. This following example is indeed similar to the story, for the whole note is sustained in each hand while the other notes are played.

Ex. 7



The next study might be called "Pat One Hand and Rub the Other."

Ex. 8



It will be noted that the right hand plays *legato*, that is, very smooth or "gluey," while the left hand plays *staccato*, or short. By reversing this process a new idea is evidenced.

President Coolidge has said, "We cannot do everything at once, but we can do something at once." If, when using these etudes, the student will transpose them into all the major scales, he will notice how easily the "feel" of the notes is acquired.

In taking up the study of a new composition, go first to the difficulties and take them apart as has been suggested. After a thorough mastery of the technical portions has been made in the mind and at the keyboard, the melodic parts of the composition will be easily mastered. Should the training start from the melodic standpoint, there is very little, if any, possibility of accomplishing the hard portions. This is due to the one who is doing the practicing becoming weary of the same humdrum over and over again, for nothing but carelessness can result from such a method. The definition of success, according to Edward W. Bok, is "HARD WORK."

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

The Function of Music in the School Assembly

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted.

The Merchant of Venice. Act V. Scene I.

SHAKESPEARE has thus aptly stated the importance of an appreciation of music and its relation as a measure of character. How true this is in character, or lack of it, an assembly organized and united for the development of such "concord of sweet sounds." The far-seeing school principal knows that the school assembly is his most valuable asset in setting a standard for the work of the day. Very important it is that these mass gatherings of those of formative age shall have a carefully planned program of cultural and cultural activities. Every effort should be made to plan a musical program which will reflect the best that the combined efforts of the school faculty and student body can produce.

When we think of the school assembly we must think in terms of massed participation in the great indoor activity of the school and nation; and the medium of that is music. In the broadest sense, music, both vocal and instrumental, proves to be the contact subject with all human endeavor. There is no other force which can socialize, energize and guide the emotions of the masses like good music properly classified and artistically presented. In order to justify and reveal through place which it has been accorded by great philosophers of all ages, the songs selected for this important mission must be first of all, real music in the highest sense and not of a type which will cause a throw-back of mere primitive ugliar and rhythmic thumping.

Good Music

THE EDUCATOR will ask, "When is music good music?" We will counter with, "When is poetry good poetry; or literature, good literature?" There is an apparent distinction between the good and bad song or good and bad rhythmic instrumental piece. All music may be classified on a graduated scale, between the two, with regard to its art worth. The element of form and the common principles of art expression must be the measure of distinction.

The folk-song, with its direct appeal and simplicity of art form, stands revealed as the prototype of all great music. It represents the expression of the age-old emotions of our forefathers and of their seeking for the unattainable in something more than a mere word language. The texts of great folk-songs may be merely the media for expressing the beauty of melody which is the real vehicle of emotion. Let us answer then that we have a wonderful heritage of folk-songs of all nations and ages and art songs composed in folk style, as well as the great art songs of the nineteenth century. We must not disregard the so-called community songs of the better kind, such as, "Santa Lucia," "Annie Laurie," "Drink to Me Only with Thine Eyes," "All through the Night," the American songs of Stephen Foster, and many others which everyone should know.

Some musical people decry the use of these songs, and say that they are cheap and hackneyed, but we must realize that these songs have the same appeal to the musically uninitiated that they once must have had for their unkind critics. Let us sing the great ballads in unison and use the best of the rounds for natural part singing. Let us strive for harmonic singing with the proper material and preparation. Let us above all things make the music, which has its inception in the class-room, not live and die there, but function in the assembly as the basis for the program of art songs and part song selections.

Assembly Use of Class-Room Material

HOW FEW music-supervisors realize the possibility of utilizing in the assembly the song material that has been so carefully prepared in the class-room. Herein lies the golden opportunity for the music supervisor or teacher, namely to *double the time allotment granted to music in the school program!* There is something of greater value in this project than the question of adding more time for music in the school day; and that is the control of selection in the type of music used. If the matter of selection is left entirely to the school principal or assembly leader, much inferior music, even of the popular jazz variety, may insidiously establish itself. The practice of using word books, or of copying words in copy-books instead of using song-books, militates against accuracy and intelligent interpretation in unison as well as part singing.

The problem of making use of the class-room song material in the assembly may cause some difficulty in planning, but it is worth the effort. If the assembly is properly graded, use may be made of the songs sung in the regular class-room work of the pupils of the lowest grade of the assembly. The older pupils know these songs or will readily recall them. In this way programs of fine music will be maintained, which will reflect the highest ideals of the purpose of teaching music in the public schools—that of maintaining a large repertory of good unison and part songs.

There is no harm done in permitting the pupils of the lower grades to learn the songs of the grades above, by rote or by rote-reading. This scheme of classroom and assembly co-ördination depends, of course, upon the fact that the supervisor must have selected a modern method of song approach, where the song itself is the basis for the elaboration of the musical experience of the child.

The Old and the New Assembly

THERE WAS A TIME when the school assembly was labelled "the opening exercises." Decorum in all things was the rule. Pupils appeared in straight-line formation and lock-stepped to their seats. They sat with folded hands and stiff backs while the principal read long selections from the Bible and then lectured the group for various infractions of the rules of the school. Little singing was permitted and when it was, formal hymns were sung. Military commands were given and the pupils filed out in silence, relieved that the ordeal was over for the day.

The term "chapel" is still applied in many institutions to the opening period of the day where formal Bible reading and hymn singing obtains. If such chapel attendance is on a voluntary basis, as it is in certain colleges and private schools, the reaction of the students is readily measured by the small attendance at the chapel. There are assemblies in our present day where music has no place. After the Bible reading at the opening, the rest of the time is devoted to the reading of notices or listening to speakers and programs which have an abstract relation with school life and the building of school spirit.

Fortunately, the average principal has been trained to see the wisdom of having massed assembly participation in song and he knows of its value in stimulating the morale of the student-body for the activities of the day. In this type of assembly, the pupils enter to the strains of a rousing march in a spirit of enthusiasm for the mass gathering of the day. They may march in or they may file in while the orchestra or pianist holds their attention with interesting music. The principal rises and greets the pupils with a hearty "Good Morning" and the pupils respond in kind. After the short devotional period, conducted by the principal, the assembly leader directs the group in a few well-chosen songs. The glee club, class choirs, orchestra, or a guest soloist, may have an opportunity to present an extra number, and the assembled pupils may feel free to applaud. After a few words from the principal, the orchestra or pianist plays a closing march and the group files quickly out, aroused with enthusiasm and inspiration for the work of the day.

The Right Type of Elementary Assembly Program

IT IS NOT to be supposed that the time devoted to music in the average school assembly of fifteen or twenty minutes daily will permit the inclusion of all of the musical features considered desirable for this purpose. The extension of these features must be planned so as to function on particular days of the week. For instance, the glee club may appear once a week. Each class may sing a song, which has been developed in the class-room, whenever it is prepared to do so. This will keep all of the teachers who regularly teach music interested and anxious to display the results of their own teaching.

The orchestra should accompany every day, if possible, and this organization should play a selection on one or two given days. A regular day may be devoted to a special lesson in music appreciation in correlation with poetry, literature, art or nature study. The salute to the flag and the singing of one of the national songs should come regularly on a particular day. Certain occasional days should be devoted to seasonal or holiday songs.

A devotional song or a song of high ethical character should always be sung at the opening of the assembly. This should be followed by a fine interpretive unison or two-part song that has been memorized or well learned. A three-part round may follow or another part-song.

The special number by the glee club, single class, orchestra or soloist should come next. The talented, or even fairly good pupils, singers and players, should not be overlooked in the solo work. A community song or a well-liked unison song may be used in closing.

Little time should be devoted to the learning of part-songs in the assembly. Time should be provided for this in the regular class-room work, even if each class has to interrupt the regular music program occasionally to learn a single part in the class-room. The new unison songs are readily learned in the assembly as are the rounds. The average teacher underestimates the ability of children to learn readily new unison songs or contrapuntal part-songs. The assembly is the place, not for drilling, but for inspirational singing.

Seating of an Assembly

MANY OF THE elementary buildings in use today are not of the most modern type. The popularization of junior and senior high school education has taxed the resources of the average community in its efforts to house the increasing numbers of high school pupils. The high schools invariably have large auditoriums. The best type of elementary school is that which has an auditorium of sufficient capacity to seat the pupils of the upper elementary grades, four, five and six, or higher. Most of the old and many of the new elementary schools have no auditoriums. It is necessary, therefore, to use several adjoining rooms on each floor for assembly purposes. The black-board sashes are raised or pushed aside and the assembly is conducted in these long, narrow halls where the height of ceiling is not in proportion to that of a real auditorium.

It is quite easy to secure attention and quick response in an auditorium where the leader is on a stage facing a group who are seated comfortably in single opera chairs. This is not the case in the assembly of class-rooms thrown together. It is necessary to bring the classes from the rooms in the wings and to crowd two children into a seat intended for one. The children do not object to the discomfort, as they are only too eager to attend an inspiring assembly.

The assembly leader or the speaker is forced to take a position in the second or third class-room from the front, in a large assembly, in order that he or she may be heard. The piano is placed in this position also or in the next room toward the front. Certain children will have their backs toward the leader unless they are permitted to stand or else to sit upon the desks with their feet upon the benches. The boys should be placed on the right side and the girls on the left, with individual classes kept intact in the relative position that obtains in the individual class-rooms. The leader should be provided

(*Continued on page 479*)

DEPARTMENT OF BANDS AND ORCHESTRAS

Studies on Harmonics

By BEN VANASEK

The only American Trumpeter to achieve a first prize distinction at the Conservatoire Nationale of Paris

FOLLOWING THE ARTICLE published in THE ETUDE (January 1927, page 11) on "Practical Acoustics for Musicians," we shall treat the same subject as applied to the Trumpet—to all brass-valve instruments. Many professional cornetists, who have gone through the celebrated Arban-Method of three hundred and fifty pages, have overlooked the "Table of Harmonics." As to "Studies on Harmonics"—they never heard of it!

Acoustics is the science of properties and relations of sound. Musical acoustics, the science of musical tones, distinguishes between tones and noises. A tone of sustained and equal pitch is generated by regular and constant vibrations of the air, these being generated by similar vibrations in a tone-producing body; whereas a noise is caused by irregular and fluctuating vibrations (Theo. Baker). Briefly, the sensation caused by a tone is produced by rapid periodic movements; that caused by a noise, by imperiodic movements (Helmholtz).

Resonance: With the exception of a few instruments of percussion, all musical instruments possess three elements: a motor, a vibrator and a resonator. The cornet has the lungs of the performer for a motor, the lips for a vibrator, and the gradually enlarging tube, terminating in the flaring bell, for a resonator. Tone, in the musical sense, is the result of rapid, periodic vibration. The pitch of the tone depends upon the "number" of vibrations in a given period; the loudness of tone depends upon the "amplitude" of the vibrations; the quality of tone depends upon the "form" of the vibrations; and the form of the vibrations depends upon the resonator. It is the vibrations of the air in the resonance chamber of the human instrument, together with induced vibrations of the instrument itself, which give tone its sonority, its reach, its color, and its emotional power (Fillebrown).

Harmonics: A tone-producing body also vibrates in its various fractional parts. The points of rest where such vibrating portions meet are called nodes, or nodal points; the tones produced by the vibrating divisions are called harmonics or overtones; and the entire series, including the generator or fundamental, are called partial tones, named after the tonic-pedal.

Instrument: Musical theory owes highly important discoveries to the investigation of the harmonics, of which discoveries practical music in turn reaps the benefit. On wind instruments, from which harmonics are obtained by varying the intensity and direction of the aircurrent, they are indispensable for extending and completing the natural scale. Thus, the bugle which, without valves, has but one fundamental tone, depends entirely on the harmonics of its tube for its upper register.

Valves: In brass wind-instruments the valves are devices for diverting the aircurrent from the main tube to an additional side-tube, thus lengthening the aircolumn and lowering the pitch of the instrument's entire scale. By the aid of valves, natural instruments are altered to chromatic instruments commanding a chromatic scale throughout the compass (Baker).

Generators: On all three valve instruments, seven fundamental tones, called "generators," and their corresponding harmonics, are obtainable. Each generator lowers the pitch of the instrument a semitone.

Generators

THE FIRST GENERATOR and its following harmonics are called open-tones (unisons), because obtained without the use of the valves.

Ex. 1

The second generator and its harmonics —a half-tone (minor second) lower than the primal pitch—are obtained by the action of the second valve.

Ex. 2

The third generator and its harmonics —a whole tone (major second) lower than the primal pitch—are obtained by the action of the first valve.

Ex. 3

The fourth generator and its harmonics —one and a half tones (minor third) lower than the primal pitch—are obtained by the simultaneous action of the first and second valves.

Ex. 4

The fifth generator and its harmonics—two whole tones (major third) lower than the primal pitch—are obtained by the simultaneous action of the second and third valves.

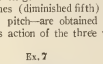
Ex. 5

The sixth generator and its harmonics —two and a half tones (perfect fourth) lower than the primal pitch—are obtained by the simultaneous action of the first and third valves.

Ex. 6

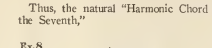
The seventh generator and its harmonics —three tones (diminished fifth) lower than the primal pitch—are obtained by the simultaneous action of the three valves.

Ex. 7



Thus, the natural "Harmonic Chord of the Seventh,"

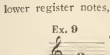
Ex. 8



based upon the fundamental principle of acoustics, when taken as a daily exercise, will work up the lips to the highest state of their flexibility. To the earnest student, this will be a pass-key to the possibilities of easier playing—this, through the natural laws of his instrument.

The lower register notes,

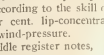
Ex. 9



lying within 100 to 400 vibrations per second, are obtained by 40 per cent. action, divided according to the skill of the player, by 20 per cent. lip-concentration and 20 per cent. wind-pressure.

The middle register notes,

Ex. 10



lying within 400 to 700 vibrations, presenting an augmented percentage of 300 vibrations, are obtained by 70 per cent. action, divided according to the skill of the player.

The higher register notes,

Ex. 11

lying within 700 to 1000 vibrations, again presenting an augmented percentage of 300 vibrations, are obtained by a 100 per cent. action. The fluctuation of this division constantly varies and mostly depends upon the amount of right practicing, lip preparation and regular daily exercises. We cannot too highly recommend the study of harmonics, throughout the seven generators, which, similar to the seven positions of the slide trombone, will always and infallibly bring the best results.

Speaking of registers, many instrumentalists are troubled with the higher compass. It must be borne in mind that all high notes are centrifuged within the flowing stream called a "column of air," which must never be cut, but constantly be kept alive by being continuously speeded through the tubes of the instrument. Every note lies within the power of breath-control.

The lip-muscles must act upon the column of air, deviating its vital current, according to each register. A free aircurrent must be compelled outward—from the diaphragm up—into the instrument and straight to the bell. The lips have two actions—vibration and concentration—against the air-pressure from the diaphragm. The higher register consists simply in lifting the air-pressure up to the level of the note required. We should always play with a pneumatic-breath-control, more than with the lips, and should bear in mind that every note has its particular amount of air-pressure. Tone quality depends entirely upon the "Resonator" being held in perfect pitch; the slightest deviation therefrom will deflect the air-column at the expense of lip-vibration. By breath is given life and by thought is given the soul. The birth of tone requires both: its immortal beauty is hidden within the depth of our nature.

BEN VANASEK

Repertoire: The Trumpet Considered as a Solo-Instrument

By Ben Vanasek

SINCE THE beginning of the present century, traditional composers of France, most of them Grand Prizes of Rome, have been officially requested to write original compositions of instrumental music. These pieces are published by the French government, under the title of "Morceaux de Concours," and are assigned to the advanced students as annual

(*Continued on page 466*)

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries

Extreme Carelessness

I have a pupil, a bright girl of eleven, who is very careless, not only with her piano work, but also with her school work.

She has had a Concone Study for almost four months, and still makes mistakes, even though the latter are clearly marked. It is not because she doesn't know the notes, for she can put the whole set of Holman cards, thirty-six in number, on the piano in as many seconds—the best speed ever attained by any of my pupils.

I constantly preach slow practice, and it seems to me that I have tried all the plans in my category. I marked every mistake with a ring this morning, and her mother offered her a nickel for every one that I could erase next week. I suppose I shall erase them then—and no doubt the following week she will make them all over again! Please advise me what to do. E. D. H.

Evidently the trouble is that the pupil is not interested in carrying out the musical ideas in "playing the piece through"—that she balks at preliminary details. Thus she has the musical urge, but not enough of the ability to plod.

Accordingly, the problem is how to make her concentrate first on details, until these are ready to be put together. Try having her practice from the *end* rather than the beginning of a new piece. You may even divide off the section to be studied into phrases, by checking them thus: ∨ ∨ Now, require her to learn the last phrase, first with the hands separately and then with them together, next, the phrase before it, then the one before that, and so on till she reaches the beginning. When she comes for her lesson, let her play for you the phrases in the above order, beginning with the last. This process ought to induce her to notice the details rather than to rush thoughtlessly through the piece from beginning to end.

After all, the great point is to avoid avoiding mistakes at the outset. Save, if possible, the thankless task of correcting them after they are firmly imbedded in the pupil's mind.

Slow but Sure

I have been teaching five years in a small town, and have had about the same number of pupils each year. It seems that my pupils are a little behind those of other teachers. I call their attention to all details—such as fingering, time and expression—and I am a "crank" on the subject of fingering. I go over the lesson each time with them, so that nothing is overlooked. Do you think this is a good idea? I have a great deal of patience, and am very honest, never over-praising any pupil, but giving credit where it is due. All my pupils like me very much, and I think that is a great gain for a teacher.

Recently I read of a young woman who in two and a half years had completed quite a bit of work, such as Mendelssohn's *Rondo Capriccioso* and Beethoven's *Moonlight Sonata*. I have been studying these pieces for over a year, and wouldn't think of saying that I had completed them. My teacher insists on much metronome work, but after I have memorized a piece I hate that constant ticking! It seems to stiffen me up.

I like slow music best and can play slow movements beautifully; but most people do not appreciate them, and I feel disheartened in a recital to hear others play more brilliantly. However, most people enjoy my simple music, for I try hard to play with genuine expression. I want to play so that others will find real enjoyment in my music.

MRS. H. C.

So long as your ideals are so high, you have no reason to feel discouraged. For the real essence of music is self-expression, and beside that mere technical display is as sounding brass.

I am suspicious of the young person who professes to play the *Rondo Capriccioso* or the *Moonlight Sonata* after so short a period of study. For such compositions as these are performed by great artists only after years of hard work. The trouble with amateurs is that they are too easily satisfied, and toy glibly with compositions before which a mature artist stands in reverence.

So do not be afraid to go slowly in your own work and that of your pupils, with the certainty that your results will finally prove the wisdom of your course.

As to your inability to play rapidly, I am wondering if your wrists are sufficiently loose. There is nothing like relaxing exercises to free the fingers for rapid execution. I believe, too, that the metronome should be employed in very small doses, since its ticking is enough to destroy all musical inspiration. Forget the metronome marks, and don't worry about mere rapidity.

While insisting on accurate work from your pupils, you may further their progress by judicious sight-reading. Spend a few minutes of each lesson-period in this work, and encourage them to read duets with each other.

Developing the Muscles

Since I was a young fellow I have studied the piano. Times when should have been out of doors getting exercise, I stayed in and practiced instead. Now I find that I am not as fit physically as I should like to be—I mean as regards the piano. How may I develop the muscles used in playing, so that I may have powerful hands and fingers, and what outdoor work and other exercises may I use that will not injure the hands and fingers? Also, how may I learn to apply the principle of relaxation in playing? For example, I have read that rowing a boat is a good exercise for octave playing.

Must one be in good health to play the piano properly?

I am particularly troubled with my wrists, and my arms easily become tired—I suppose because I do not know how to apply the principle of relaxation. I am also bothered with my little finger, which has a tendency to turn in. Are there exercises to cure this fault?

B. G. F.

Certainly, good health is a valuable asset in piano playing, as in everything else. While it is wise to develop the muscles used in playing, however, one should be careful not to stress those which may actually hinder one's freedom of execution.

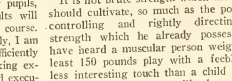
For instance, we should constantly curb the natural tendency to stiffen the wrist. In nearly all our actions in ordinary life—whether we throw a ball, lift up a book to read or even shake hands with a friend—we call on the wrist muscles. But in piano playing, our very existence demands that these muscles be kept relaxed except when called on for special purposes. Hence in piano practice the most important consideration of all is to counteract by conscious relaxation the influence of our daily muscular stiffness.

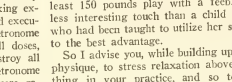
Accordingly, in physical exercises, whatever tends to emphasize rigidity in the wrists is harmful, since it merely increases the amount of stiffness which you must destroy in piano practice. Now, rowing a boat is an exercise that tends to stiffen the wrist as much as anything that I know of; hence it cannot help octave playing or anything else, that has to do with piano technic. Choose rather some neutral exercise, such as walking or swimming, and be chary of base-ball or anything else that depends on a firm wrist. Tennis or fencing are not so bad, as they require a wrist that is at least limber. For indoor exercise, there are plenty of body and free-arm exercises such as Walter Camp's "Daily Dozen," which are well adapted to the pianist.

It is not brute strength which the pianist should cultivate, so much as the power of controlling and rightly directing the strength which he already possesses. I have heard a muscular person weighing at least 150 pounds play with a feebler and less interesting touch than a child of nine who had been taught to utilize her strength to the best advantage.

So I advise you, while building up a good physique, to stress relaxation above everything in your practice, and so to work toward that freedom of finger, hand and arm which gives plasticity to every motion.

As for the trouble with your little finger, I suggest that you invent exercises, such as the following, for stretching it away from the fourth finger:





More about Accredited Teachers

I am glad to publish the following letter from an "accredited teacher" in the State of Oregon. If similar customs prevail in other states, will not someone inform us and explain the conditions on which teachers are appointed?

In the December number of THE ETUDE you ask for information regarding accredited teachers. In Oregon teachers are recognized as "accredited" after passing an examination, blanks for which are sent upon request from the State Board of Education. These blanks are filled out and sworn to before a notary public.

All applications are passed upon by a committee of five prominent music teachers of the State, appointed by the State Teachers' Association.

If the above committee reports favorably on the application, the applicant is so notified and is sent a certificate to that effect.

High school pupils taking lessons of such a teacher and covering the course prescribed in the *Oregon Course of Study*, may receive credit for work in music.

MABEL C. LAUGHLIN

A Poor Sight Reader

One of my pupils, a sixteen year old girl, plays the popular music of the day by ear, yet cannot read at sight the simplest first-grade composition. The bass clef is quite difficult for her. She has studied with a teacher only six months, and has in mind the major scales of C, G, D and F, through one octave only. I plan for her to do much sight-reading and duet playing, letting her play the bass until it becomes familiar. But what about studies and pieces?

R. F.

The sight-reading which you propose is excellent providing it be supported by a proper emphasis on the fundamentals; otherwise it may make the pupil careless. You would do well to provide her with a good course of study, such as Mathews' *Graded Course*. She is probably ready for the second or third book. This course may be occasionally supplemented by an attractive piece which she may thoroughly master and memorize.

Her playing of popular music by ear shows that she has real musical ability. It is therefore up to you to guide this ability into the proper channels of taste and expression. Surely it is too bad for her to spend her time in talking musical slang!

School Credits

I wish to state two difficulties which I meet with in this city. Will you please ask teachers who have had similar difficulties to write how such troubles have been overcome?

Our pupils usually discontinue lessons after reaching the Junior High School grades, owing to the long hours of the school sessions and the amount of home work required—this being so great that with the necessary recreation time there are few hours left for music study. The pupils who do make an attempt to continue through the high school are unable to give more than a half-hour daily to music. I have lost several of my most interested and promising pupils due to this cause. The schools of this state (New Hampshire) do not recognize or give credit for instrumental music in any way. I came here some three years ago, and each year have practically a new class, as the old pupils are advanced to the higher school grades and discontinue music. Consequently, I cannot point to any advanced pupils as an advertisement of my work, since there are none beyond the third grade.

I found upon coming here that it is the custom of the local teachers to give lessons at the pupils' homes. I have lost several pupils because they would not come to my studio.

How may these difficulties be overcome? Please do not suggest that I talk with the school authorities, for that has been done, and, with them, the school studies (no matter how desirous and talented the child may be in a musical way) are made of paramount importance. So the child is made to think that class-room work must come first.

E. A. SHERMAN.

What has been found the best solution of your difficulty is to obtain school credits for outside work in practical music. Since such credits are now granted in many places, why not also in your town?

To obtain such credits, the community must first be educated up to them, so that pressure may be brought to bear upon those in command. Bring groups of people together; show them the importance of the movement; present a logical plan of action. Get the musical clubs interested and see the school supervisor and enlist his coöperation. I can point to several towns where just such lines of action have finally prevailed.

May we have the advice of teachers who are working under such conditions?

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

NOTE READING "QUAKERISH AND POPISH"

In 1700, when Boston was a town of about 7,000 population (says William Arms Fisher in his "Notes on Music in Old Boston") the need arose for printed music.

"The first book issued to meet this new want," he says, "was entitled 'A Very Plain and Easy Introduction to the Art of Singing Psalm Tunes, with the Cantus or Trebles of Twenty-eight Psalm Tunes contrived in such a manner as that the Learner may attain the Skill of Singing them with the greatest ease and Speed imaginable, by Rev. Mr. John Tufts, Price 6d. or 5s. the doz'

"This little book of a few pages, the first American book of sacred music published, was issued in Boston in 1714 or 1715, and was so successful, in spite of its substitution of letters for notes, as to reach its eleventh edition in 1744.

"The innovation of note singing raised a great tempest among the older people who regarded it as a plan to shut them out from one of the ordinances of worship. It was bitterly objected to as 'Quakerish and Popish,' and introductive of instrumental music; 'the names given to the notes are blasphemous; it is a needless way, since the good fathers are gone to heaven without it; its admirers are a company of young upstarts; they spent too much time about learning, and tarry out a-nights disorderly,' with many other equally strenuous and weighty reasons.

"One of the valiant defenders of the 'new way' was the Rev. Thomas Walter, of Roxbury, who brought out in 1721 *The Grounds and Rules of Musick Explained, or an Introduction to the Art of Singing by Note.* This, the first practical American instruction book, said to be the first music printed with bar-lines in America, was from the press of J. Franklin at a time when his younger brother, Benjamin, then a lad of fifteen, was learning the printer's trade as his apprentice."

ORGANISTS SHOULD IMPROVISE

Saint-Saëns who, besides being a great composer, was for twenty years organist at the Church of The Madeleine in Paris, says in his "Musical Memories" :

"Under the pretext that an improvisation is not so good as one of Sebastian Bach's or Mendelssohn's masterpieces, young organist have stopped improvising.

"The point of view is harmful because it is absolutely false; it is simply the negation of eloquence. Consider what the legislative hall, the lecture room and the court would be like if nothing but set pieces were delivered. We are familiar with the fact that many an orator or lawyer who is brilliant when he talks becomes dry as dust when he tries to write. The same thing happens in music. Lefébure-Wely was a wonderful improviser (I can say this emphatically, for I heard him) but he left only a few unimportant compositions for the organ. . . . The organ is thought-provoking. As one touches the organ, the imagination is awakened, and the unforeseen rises from the depths of the unconscious. It is a world of its own, ever new, which comes out of the darkness as an enchanted island comes from the sea.

"I am fully aware of what may be said against improvisation. There are players who improvise badly and their playing is uninteresting. But many preachers speak badly. That, however, has nothing to do with the real issue. A mediocre improvisation is always endurable if the organist has grasped the idea that church music should harmonize with the service and aid meditation and prayer."

"In many instances the opera does sound ridiculous in English, but not because of the English, but because of stupid translations of foreign operas."—Charles Hackett.

ANTHEMS FOR KING CHARLES

Henry Purcell, greatest of English seventeenth century composers and so far the greatest of any English composers, is believed by many to have written incidental music for the theater when he was eighteen, and to have composed "Dido and Aeneas" in his twenty-second year. But his biographer, John F. Runciman, is skeptical.

"The prosaic truth is that Purcell came before the world as a composer for the theater in the very year of his appointment to Westminster Abbey," says Runciman, "and during the last five years of his life he turned out huge quantities of music for the theater. It is easy to believe that his first experiments were for the Church. He was brought up in the Church and sang there; when his voice broke he went on as organist. Some of his relatives and most of his friends were Church musicians.

"But Church and stage were not far apart at the Court of Charles, and, moreover, the more nearly the music of the Church resembled that of the stage, the better the royal ears were pleased. Pepys' soul was filled with delighted approval when he noticed the royal hand beating the time during the anthem, and, in fact, Charles insisted on anthems he could beat time to. . . . He disliked the old Catholic music; he disliked quite as much Puritan psalm-singing. He wanted jolly church music sung in time and in tune; he wanted secular not sacred music in church.

"His taste coincided with Purcell's own. Along with some of the old-fashioned, genuine devotional music, Purcell must have heard from childhood a good deal of the stamp he was destined to write; he must often have taken his part in church music that might with perfect propriety have been given in a theater."

"ONWARD, CHRISTIAN SOLDIERS"

How Sullivan came to write his most famous hymn-tune, and how a royal thirst for a glass of beer provoked a festival *Te Deum* are told in Henry Saxe Wyndham's life of the composer of "Pinafore."

"It is scarcely too much to say," declares Wyndham, "that the most notable composition of the year 1872 was the famous hymn, 'Onward, Christian Soldiers.' According to Sir Arthur's own account of the origin of this, told to Mr. Findon, it was written as the result of a quarrel. There was a dispute between the proprietors of 'Hymns Ancient and Modern' and the firm of Novello, printers of the work. This was ended by the proprietors transferring their publication to be printed by the firm of Messrs. Clowes, who still do it.

"The other party to the dispute, Messrs. Novello, then proceeded to issue a rival collection of hymns entitled the 'Hymnary,' and for this book Sullivan composed his glorious tune.

"1871-72 is also memorable as the time in which the late King Edward, then Prince of Wales, was stricken with typhoid fever and was kept for many December days at Sandringham with the dark shadow hovering very near. The well-known story goes that the illustrious patient at the period of the crisis asked for a glass of Bass's beer which he was allowed to have, and from that moment began to mend. There were celebrations all over the country in honor of his recovery, and for the Crystal Palace Sullivan composed a *Te Deum* early in 1872 into which he introduced the well-known melody of St. Anne's. An enormous audience was present and, of course, other and more popular items appeared on the program; but for many years after the Festival *Te Deum* held its own in the estimation of choral societies in the United Kingdom."

BLUES!

This from "Negro Workaday Songs," by Odum and Johnson, both of the University of Carolina where they have made an exhaustive study of Negro songs. (The passage is slightly condensed.) :

"What are the characteristics of the native blues, in so far as they can be spoken of as a type of song apart from other Negro songs?

"In the first place, blues are characterized by a tone of plaintiveness. Both words and music give the impression of loneliness and melancholy. In fact, it was this quality, combined with the Negro's peculiar use of the word 'blues,' which gave the songs their name.

"In the second place, the theme of most blues is that of the love relation between man and woman. There are many blues built around homesickness and hard luck in general, but the love theme is the principal one. Sometimes it is a note of longing. At other times the dominant note is one of disappointment.

"A third characteristic of the blues is the expression of self-pity. Often this is the outstanding feature of the song. There seems to be a tendency for the despondent or blue singer to use the technic of the martyr to draw from others a reaction of sympathy.

"Psychologically speaking, the technic consists of rationalization, by which process the singer not only excuses his shortcomings, but also attracts the attention and sympathy of others—in imagination at least—to his hard lot."

Referring to the popularization of blues by the phonograph records, these authors observe: "It is doubtful whether the history of song affords a parallel to the American situation with regard to blues. Here we have the phenomenon of a type of folksong becoming a great fad and being exploited in every conceivable form."

THE PHYSICS OF PIANO TONE

The following extract from "The Science of Musical Sound," by Dayton Clarence Miller, will interest students of the act of touch:

"The piano can produce wonderful varieties of tone color in chords and groups of notes," says Miller, "and its music is full, rich and varied. The sounds from any one key are also susceptible of much variation through the nature of the stroke on the key. So skillful does the accomplished performer become in producing variety of tone quality in piano music, which expresses his musical moods, that it is often said that something of the personality of the player is transmitted by the 'touch' to the tone produced, something which is quite independent of the loudness of the tone. It is also claimed that a variety of tone qualities may be obtained from one key, by a variation in the artistic or emotional touch of the finger upon the key, even when the different touches all produce sounds of the same loudness. This opinion is almost universal among artistic musicians and doubtless honestly so . . . .

"Having investigated this question with ample facilities, we are compelled by the definite results to say that, if tones of the same loudness are produced by striking a single key of a piano with a variety of touches, the tones are always and necessarily of identical quality; for, in other words, a variation of artistic touch cannot produce a variation in tone quality from one key, if the resulting tones are all of the same loudness.

"From this principle it follows that any tone quality which can be produced by hand playing can be identically reproduced by machine playing, it being necessary only that the various keys be struck automatically so as to produce the same loudness as was obtained by hand and be struck in the same relation to one another."

"Emotions of any kind are produced by melody and rhythm. . . . Music has thus the power to form character."—Aristotle.

SCRIABIN'S MISTAKE

There is such a thing as too much piano practice if the experience of Scriabin, the Russian composer, goes for anything. Certainly is this the case if the practice is of the injudicious kind.

Alfred Swan's biography of this composer tells us that Scriabin, in his early student years, "used to appear at the conservatoire concerts playing Schumann's 'Papillons,' Chopin's Mazurkas and Bach's Fugues. Wishing to be the first not only in interpretation but also in sheer technic, Scriabin attacked such stupendously difficult pieces as Balakirev's 'Islamey' and Liszt's 'Don Juan.' It was then that he nearly ruined, Schumann-like, his whole career.

"His right hand was paralyzed and the doctors had given it up. But with stoic perseverance Scriabin practiced with the paralyzed hand and brought it nearly to its former perfection. Exercising the fingers of his right hand on whatever object they happened to lie became a characteristic gesture with him all through his later life. But a certain crampedness of the right hand in rapid octave passages *fortissimo* never disappeared entirely and was the source of much trouble during his concert tours even to the last years of his life.

"His studies under Safonov taking an auspicious turn, Scriabin was, in the spring of 1891, awarded a pianist's diploma with the gold medal for piano-playing, an honor that was bestowed on his mother twenty years earlier."

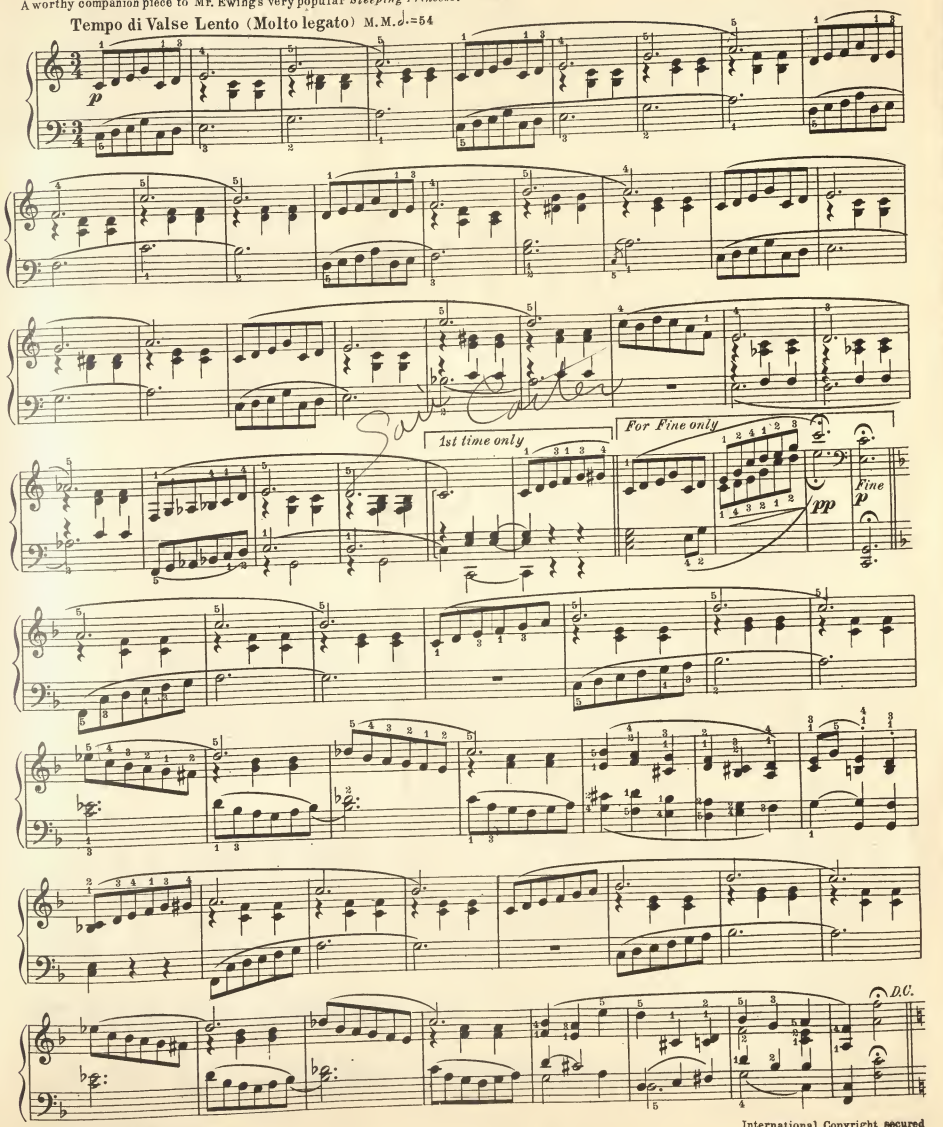
"Rhythm and harmony find their way into the inward places of the soul."—Plato.

VALSE MINIATURE

MONTAGUE EWING

A worthy companion piece to Mr. Ewing's very popular *Sleeping Princess.* Grade 3.

Tempo di Valse Lento (Molto legato) M.M. ♩.=54



From a new set of pieces, based upon Indian Hill-tunes. Grade 5.

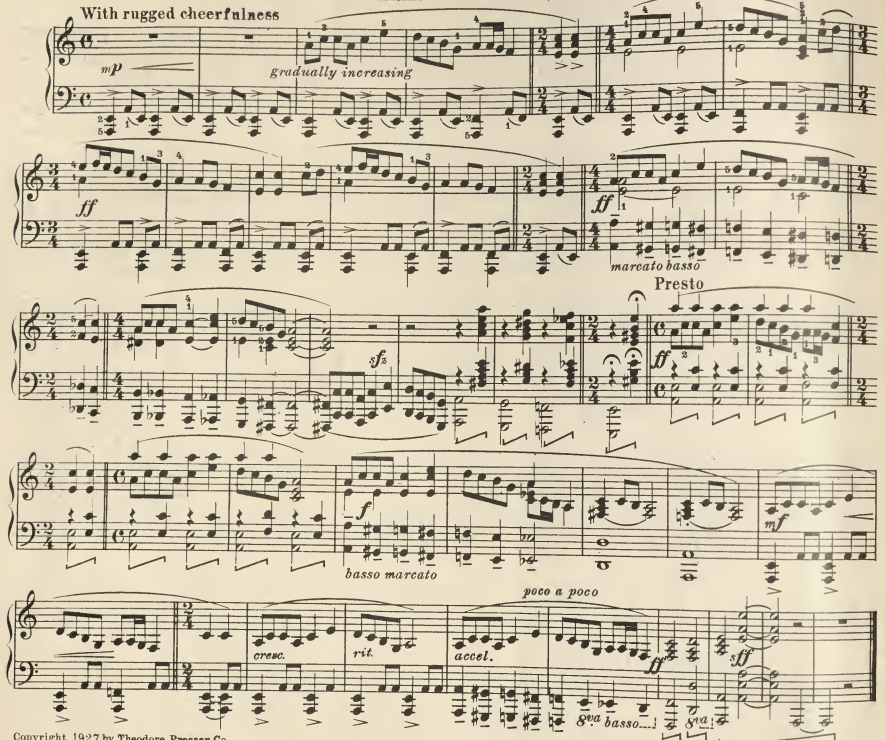
DEVIL DANCE

TIBETAN

from HIMALAYAN SKETCHES, No 1

LILY STRICKLAND

With rugged cheerfulness



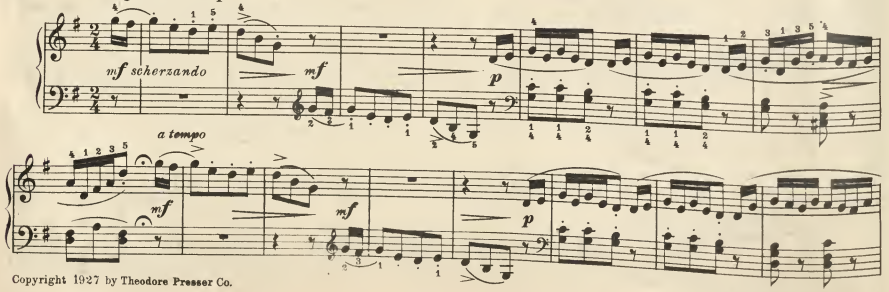
A lively teaching piece, with well contrasted themes. Grade 2½.

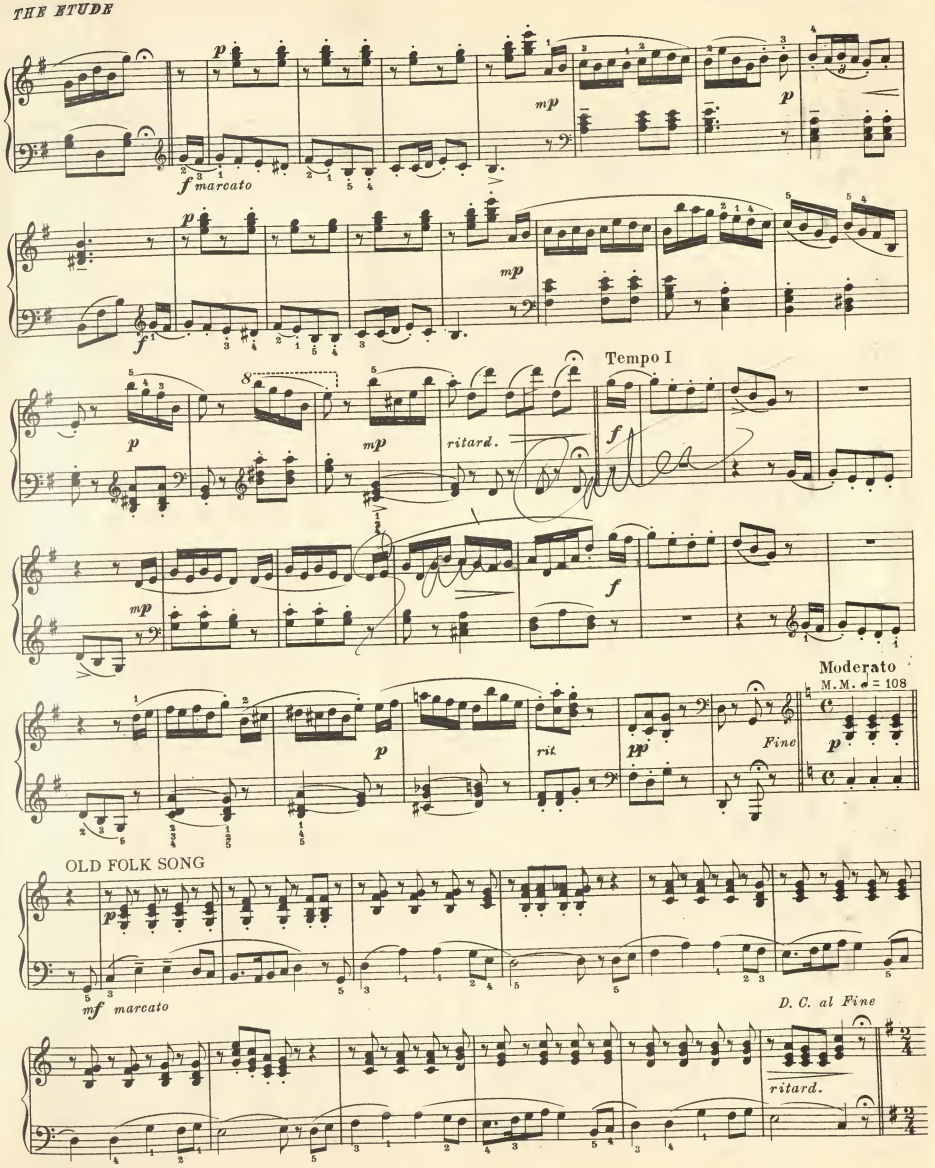
MERRY CHATTER

SCHERZINO

W. ALETTER

Allegretto con spirito M.M. ♩ = 108



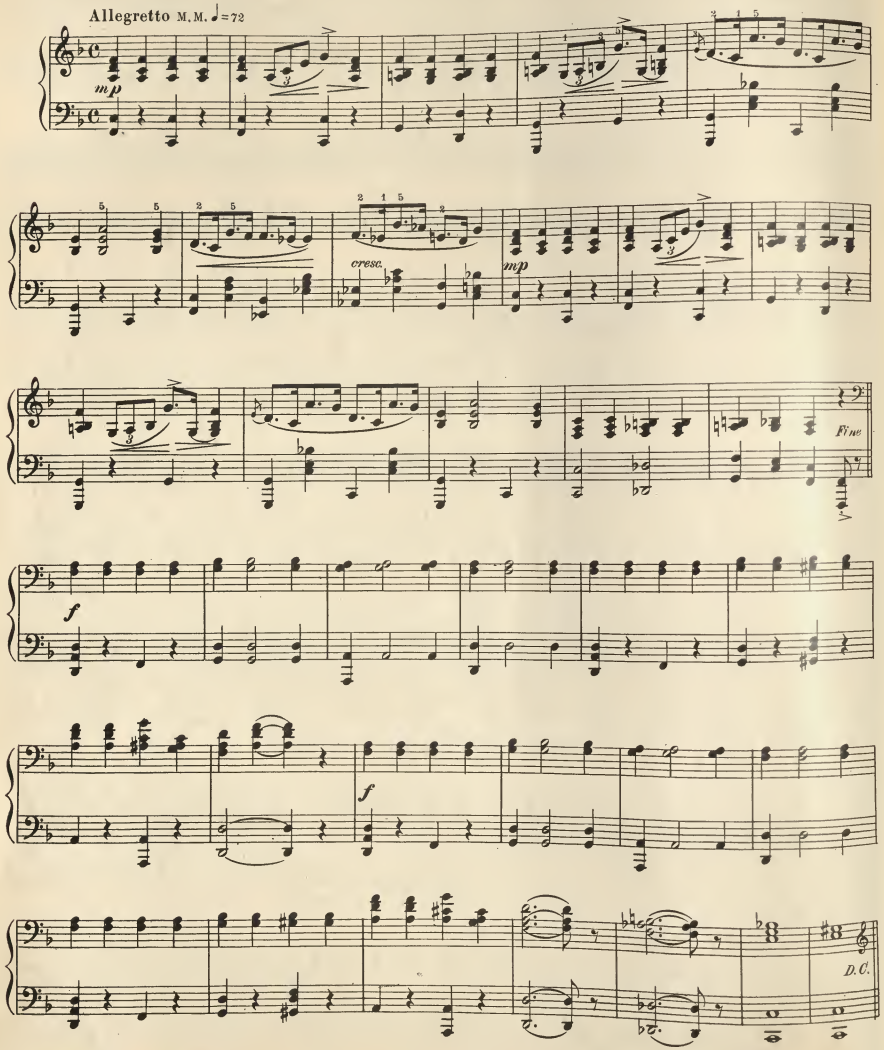


WATER LILIES

SECONDO

RUDOLF FRIML

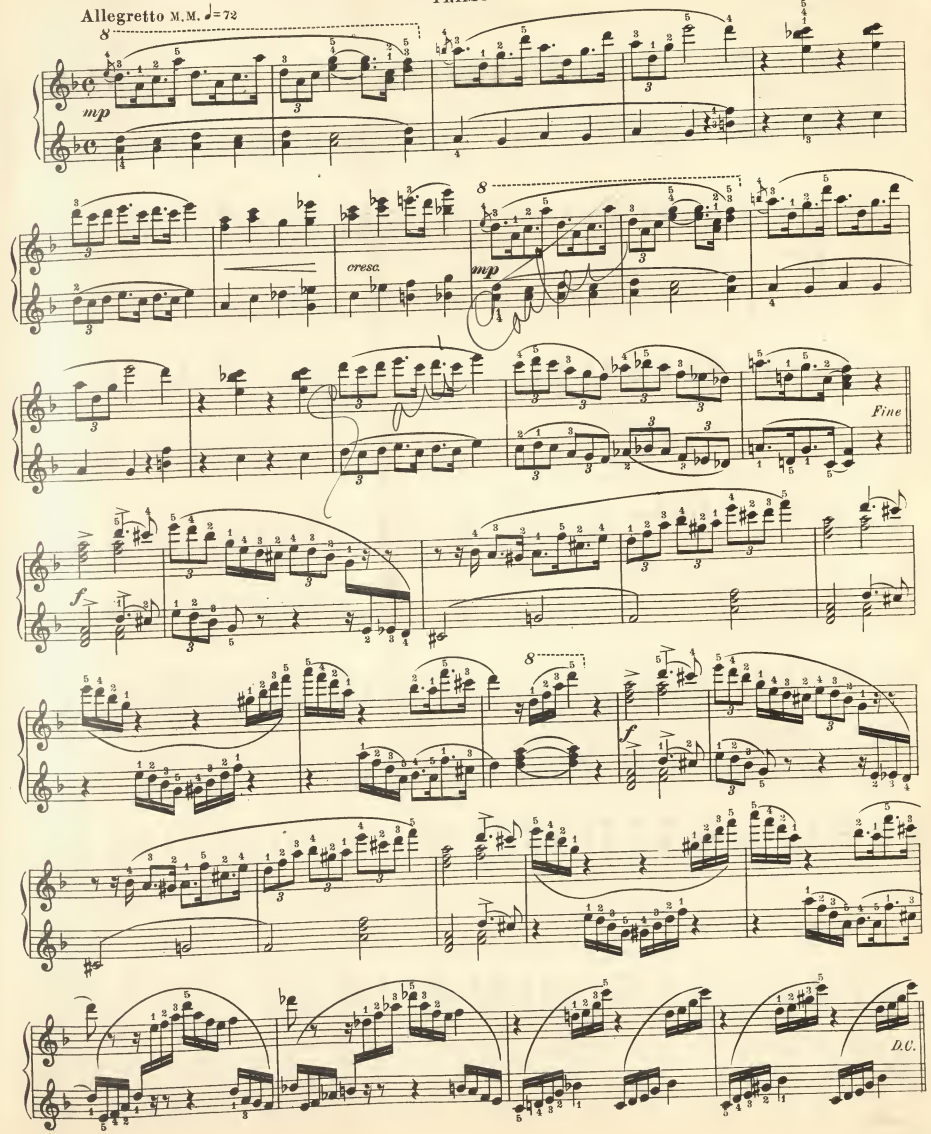
To be played with a joyous lilt, rhythmically, and not too fast.



WATER LILIES

PRIMO

RUDOLF FRIML



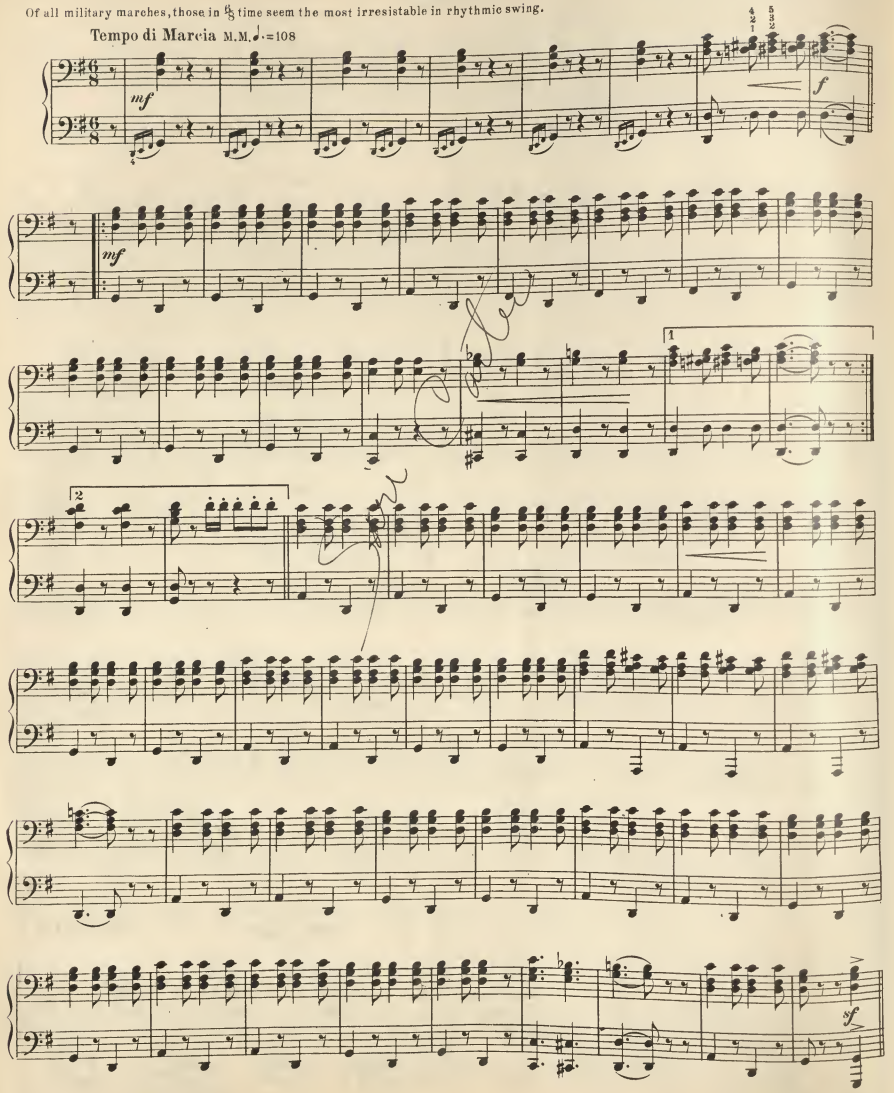
HERE COMES THE PARADE

SECONDO

M. L. PRESTON

Of all military marches, those in $\frac{6}{8}$ time seem the most irresistable in rhythmic swing.

Tempo di Marcia M.M. ♩.=108

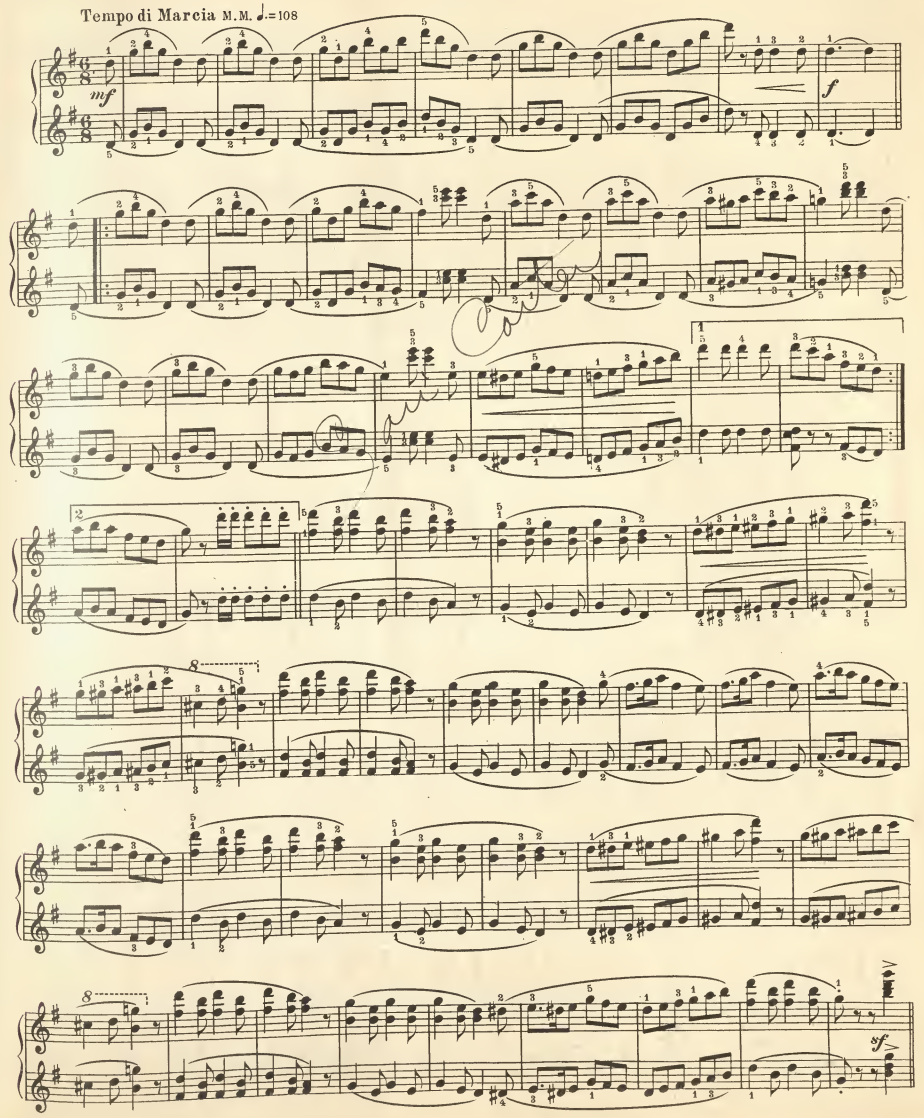


HERE COMES THE PARADE

PRIMO

M. L. PRESTON

Tempo di Marcia M.M. ♩.=108



ABOVE THE STARS

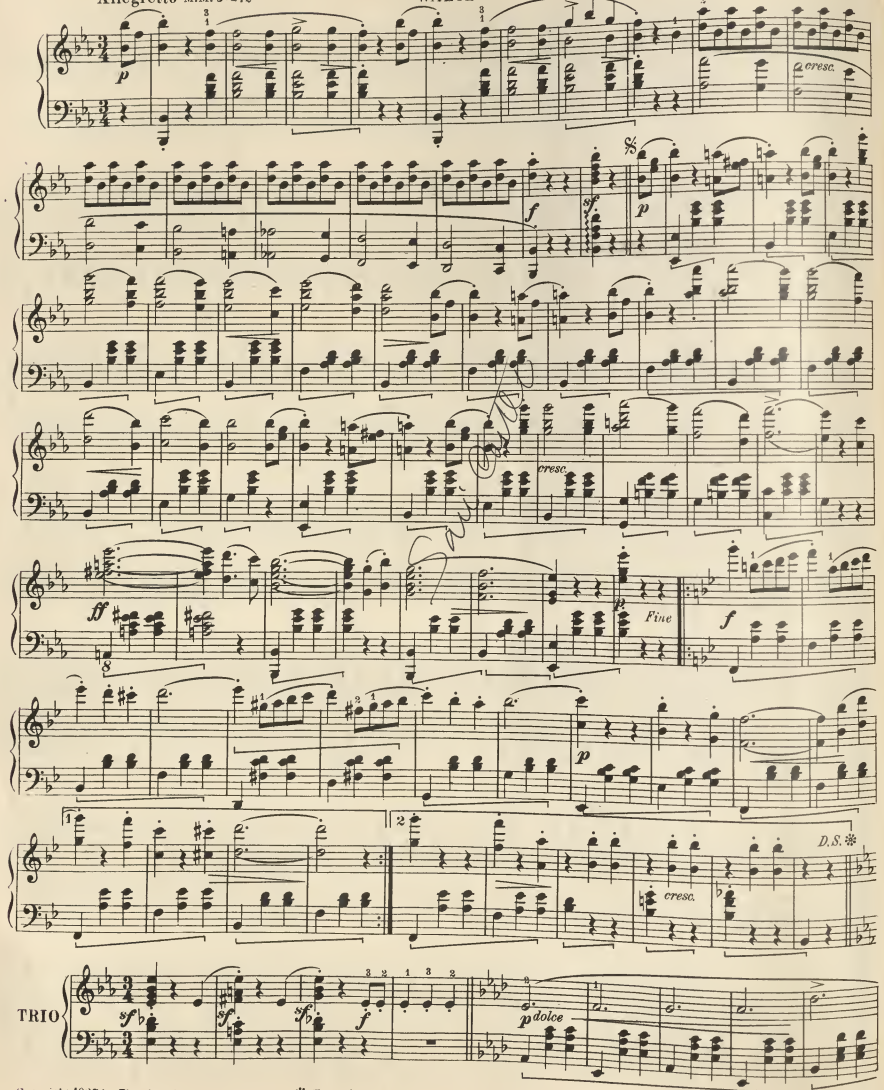
ÜBER DEN STERNEN

WALTZ

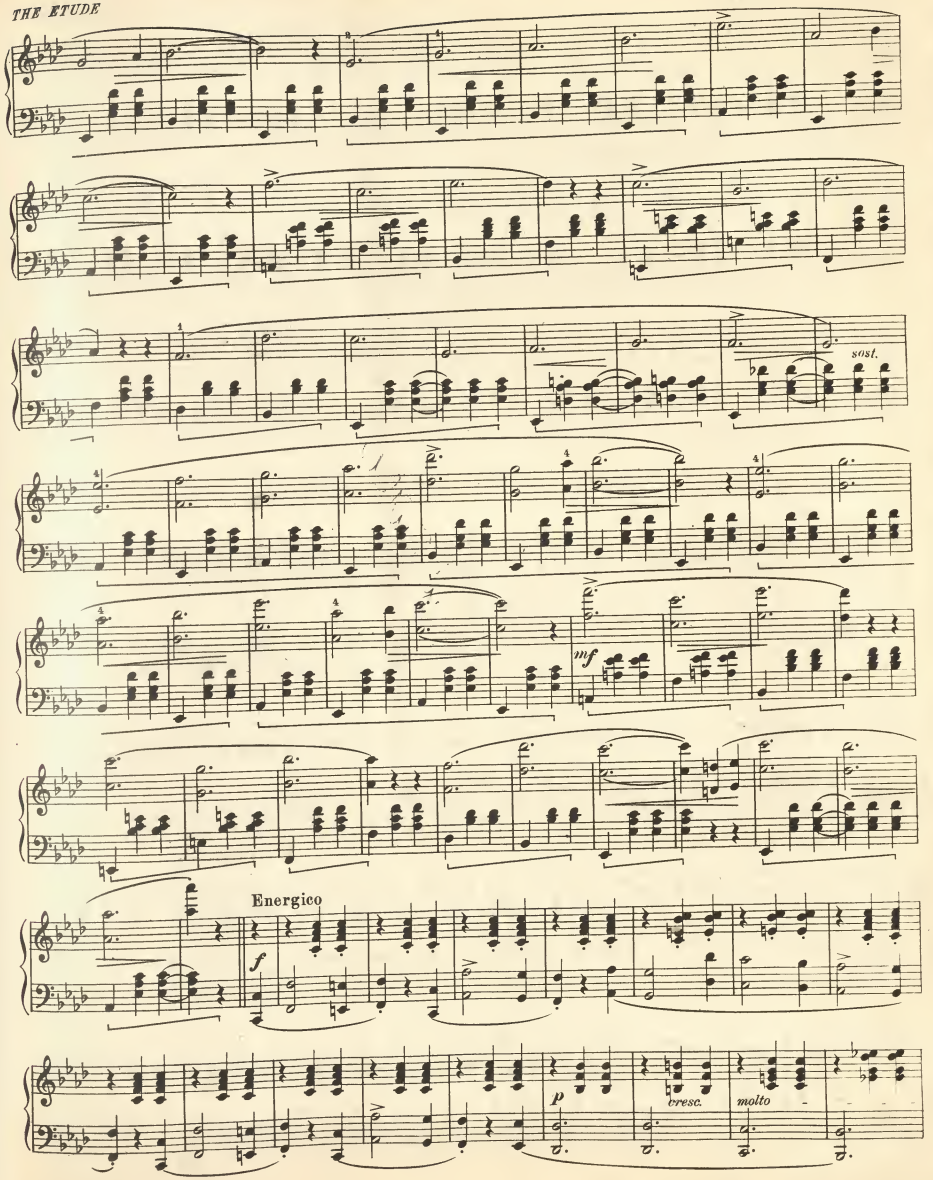
RICHARD KRENTZLIN, Op. 122

A brilliant new drawing-room waltz. Grade 4.

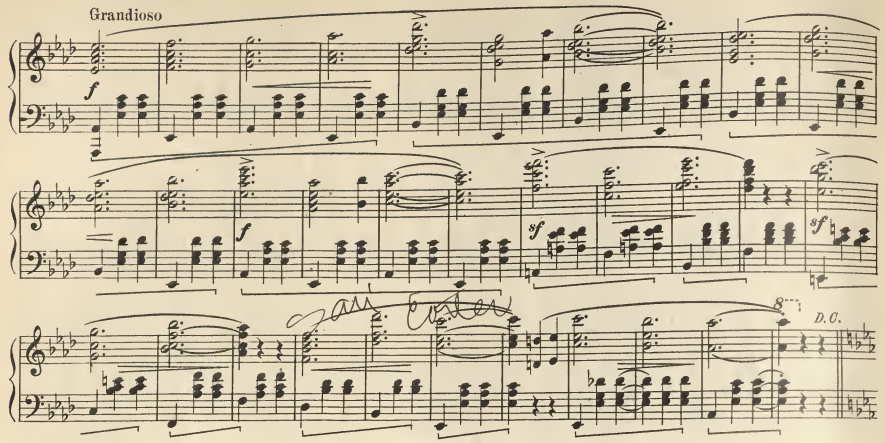
Allegretto M.M. ♩.=72



❋ From here go back to 𝄋 and play to *Fine*; then play *Trio*.



Grandioso

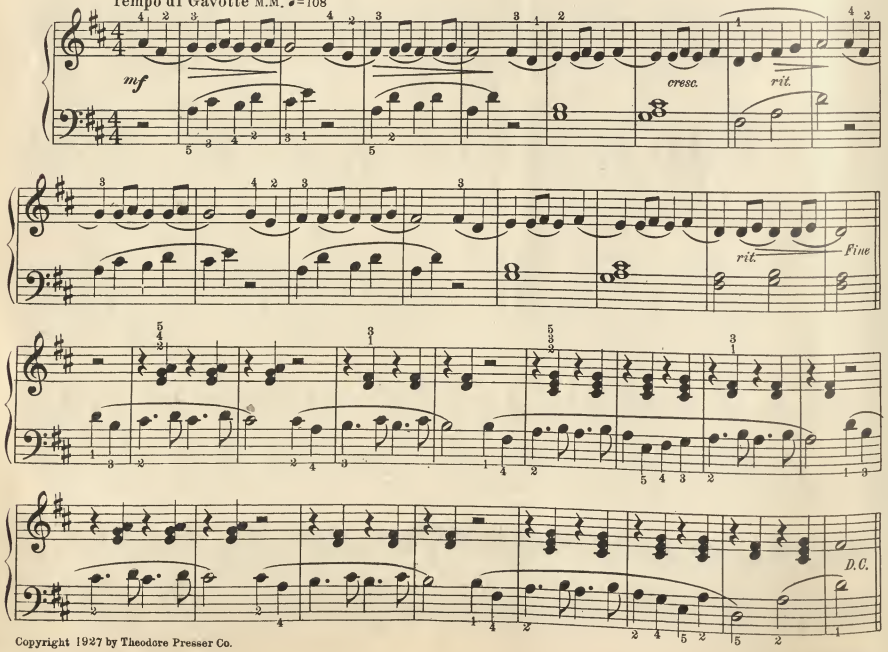


A DAINTY GAVOTTE

A little rhythmic dance. Grade 1½.

N. LOUISE WRIGHT

Tempo di Gavotte M.M. ♩=108



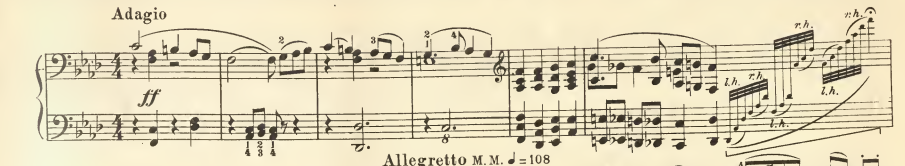
Sari Carter

SERBIAN FÊTE DAY

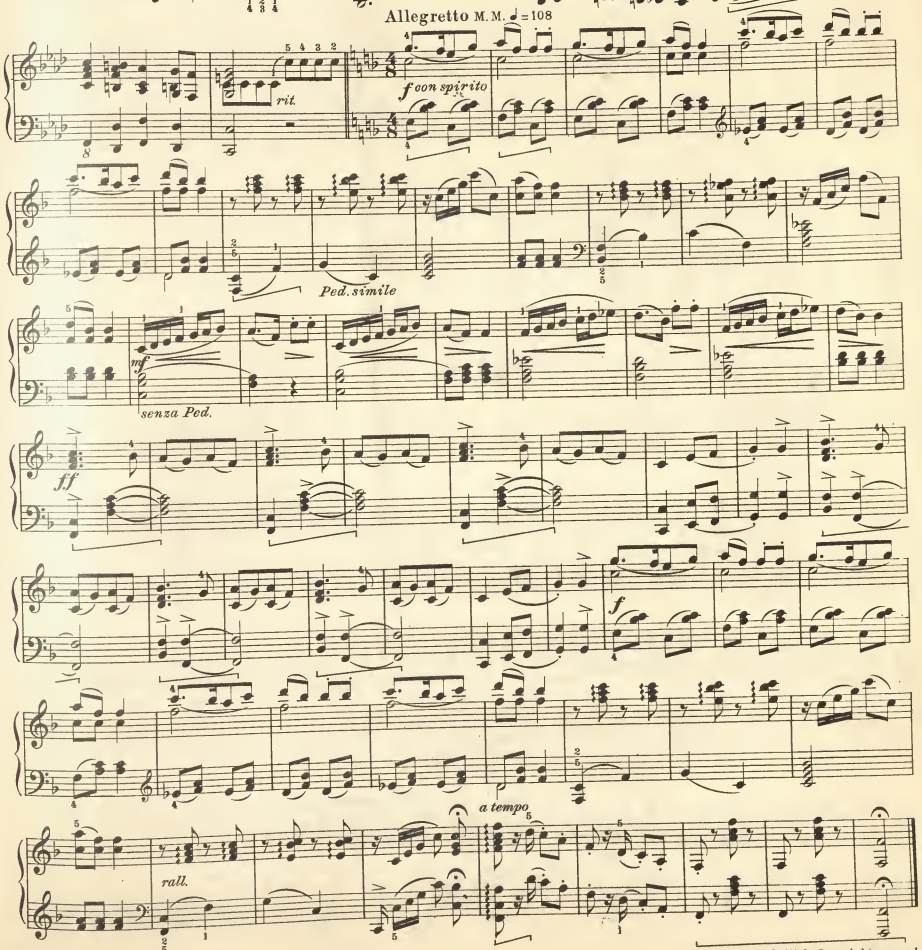
The first theme is the same as that occuring in Tschaikowsky's *Marche Slave.* Grade 3.

Arranged by HELLER NICHOLLS

Adagio



Allegretto M.M. ♩=108



DUCKS IN THE POND

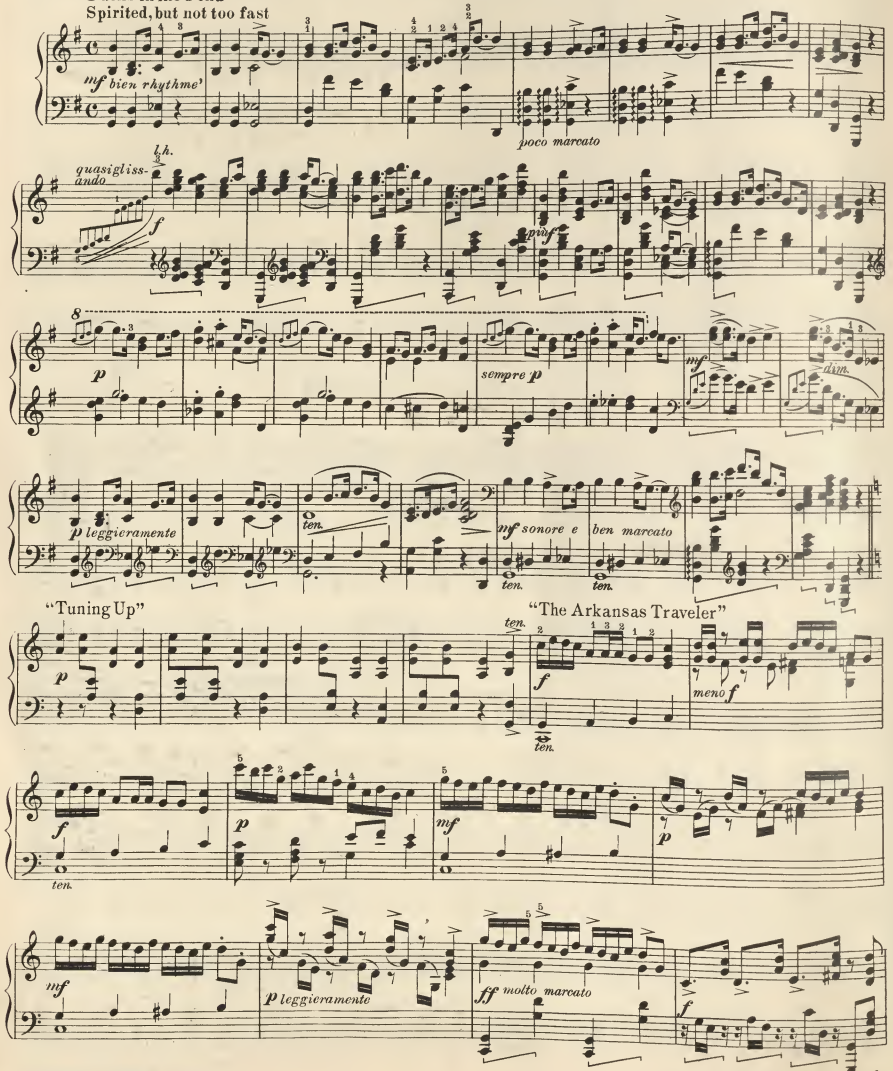
BARN DANCE

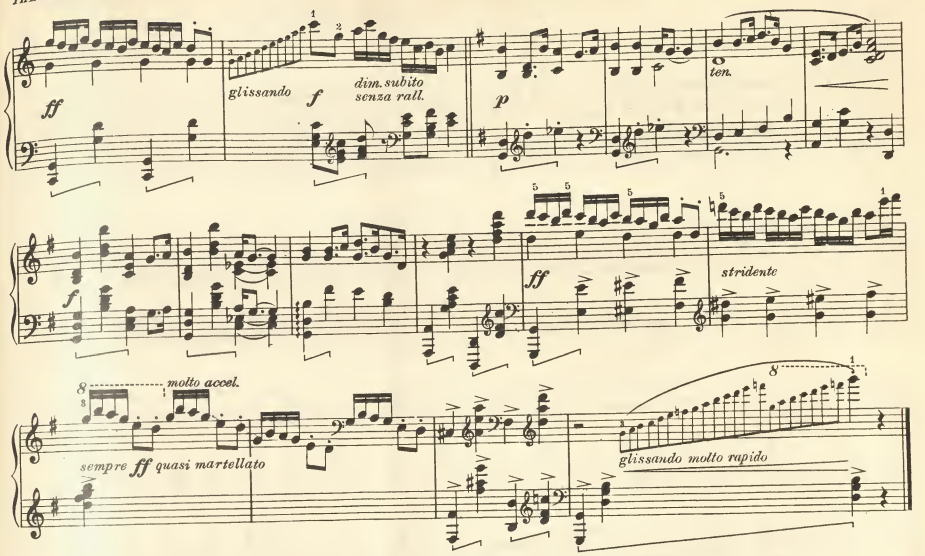
JAMES H. ROGERS

From Mr. Rogers' newset: *Idioms Old and New.* A splendid "stunt" piece in the American manner. Grade 5.

Ducks in the Pond

Spirited, but not too fast

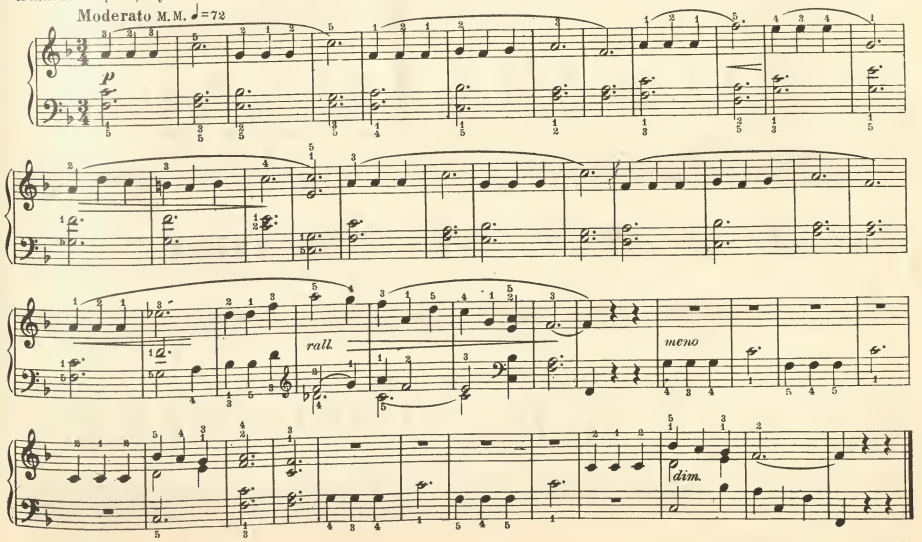




BLACK-EYED SUSIES

A. LOUIS SCARMOLIN

A little flower piece, very seasonable. Grade 1½.

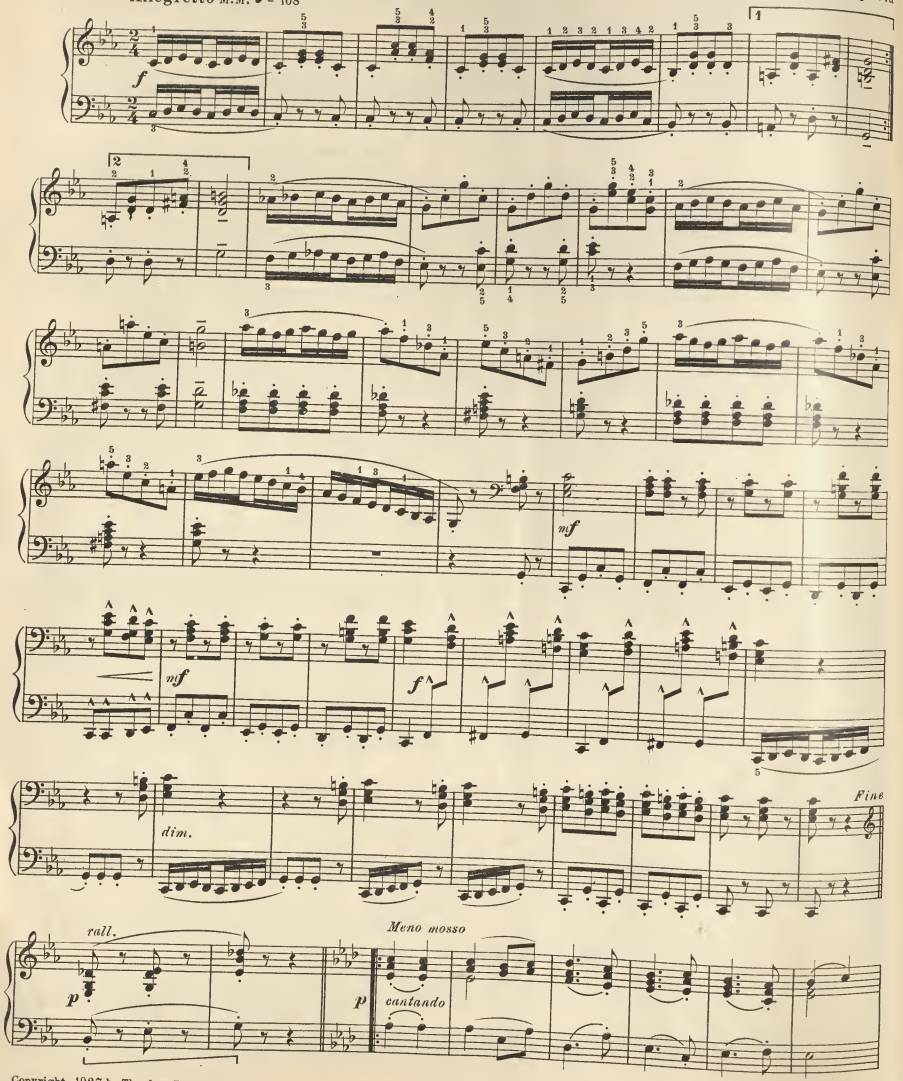


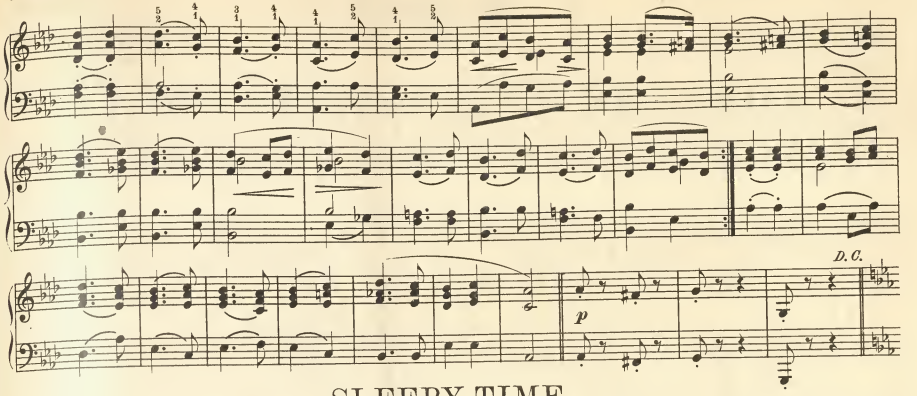
THE PERFORMING BEAR

A very clever characteristic piece. Grade 2½

JOSEF REITER, Op. 97a

Allegretto M.M. ♩ = 108



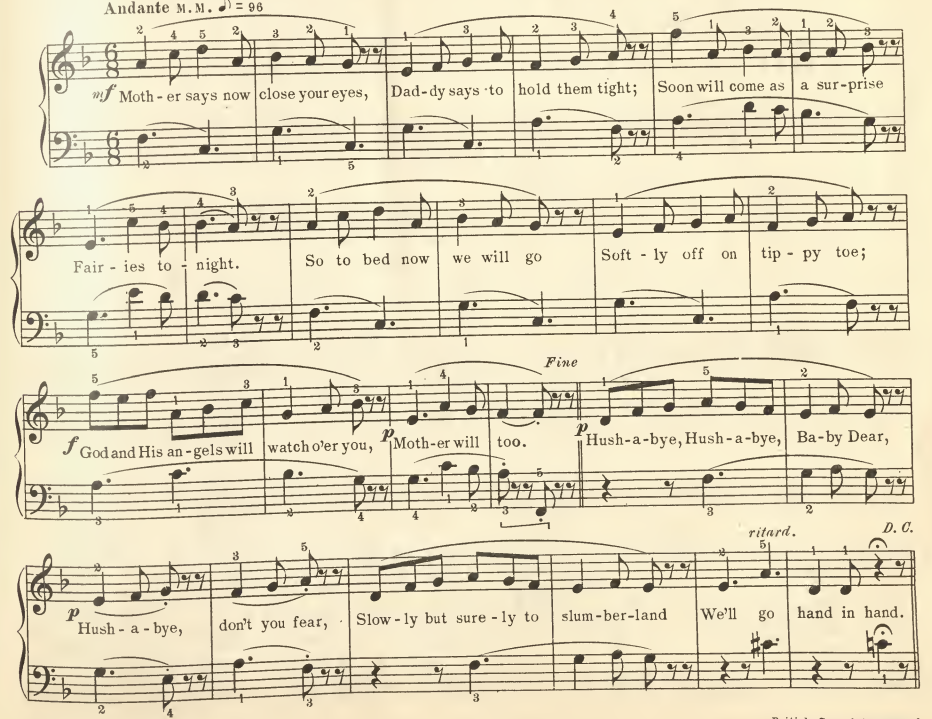


SLEEPY TIME

A very expressive little "slumber song." Grade 1

ORA HART WEDDLE

Andante M.M. ♩ = 96

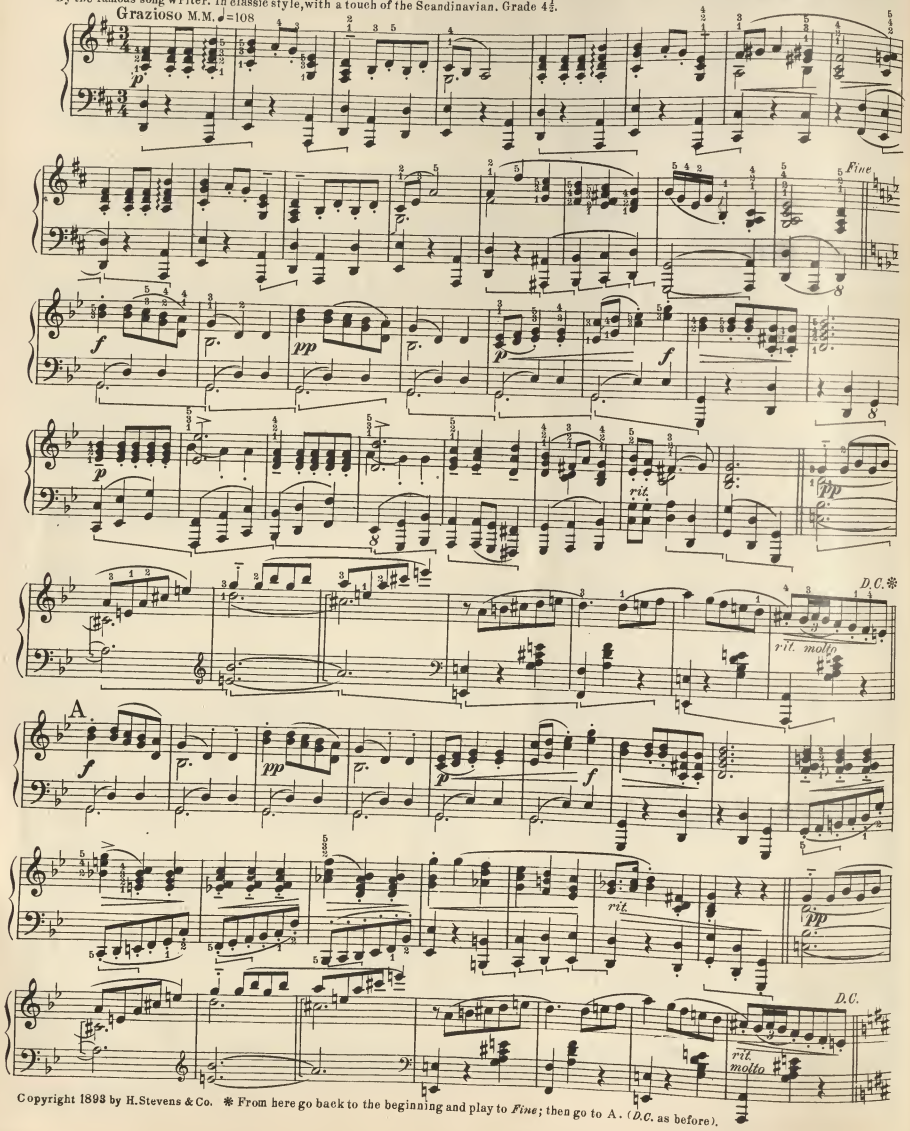


MENUET

No. 2

ERIK MEYER-HELMUND

By the famous song writer. In classic style, with a touch of the Scandinavian. Grade 4½.



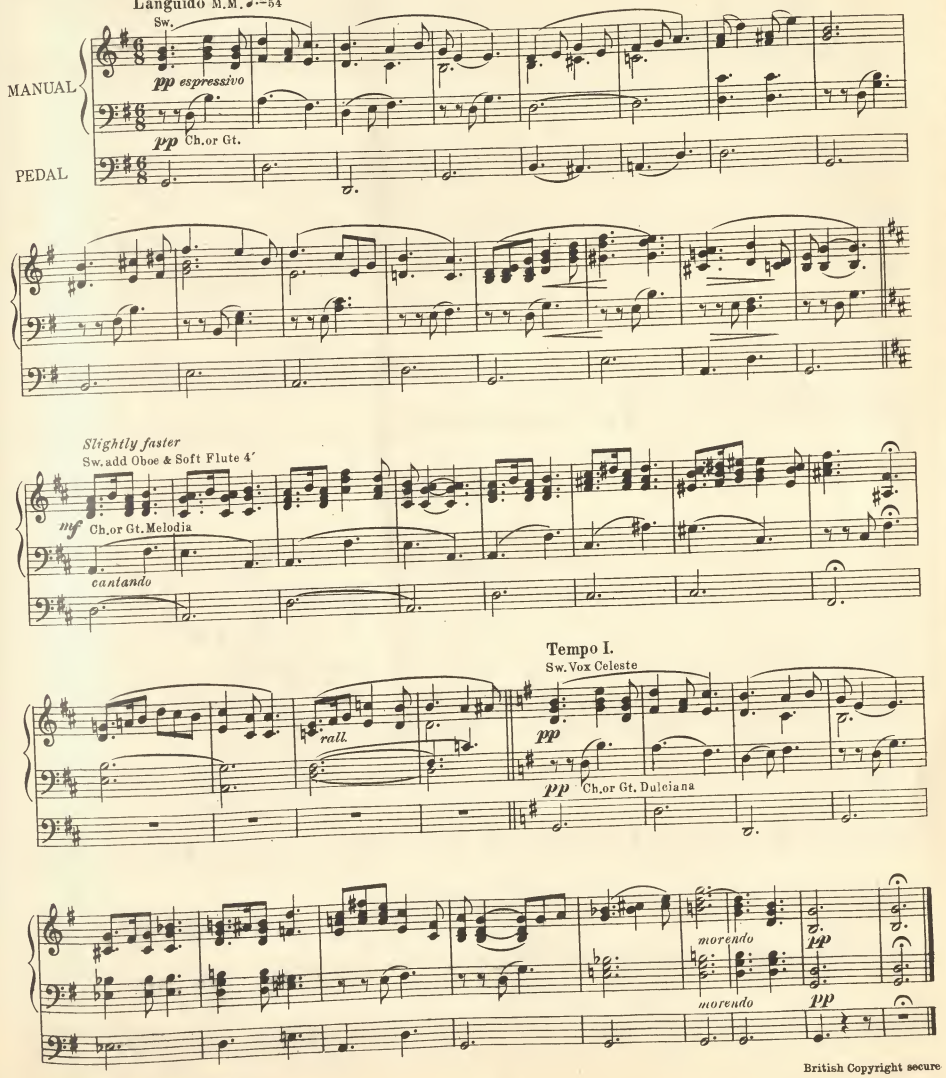
 ✻ From here go back to the beginning and play to *Fine*; then go to A. (*D.C.* as before).

IN DREAMLAND

H.P. HOPKINS, Op. 114

Prepare: Sw. Soft 8′ / Ch. or Gt. Dulciana 8′ / Ped. Soft 16′, coup. to Ch. or Gt.

A very pretty soft *Voluntary*. Suitable for weddings.



VALSE-INTERMEZZO

A showy recital piece; in *ballet* style

HANS S. LINNÉ

Valse modéré M.M. ♩. = 69

VIOLIN

PIANO

mf staccato

p

sul G

sul D

Fine

r.h.

l.h.

poco rit.

più lento

sul D

sul G

f amoroso

r.h.

sul A

pgliss. gliss. gliss.

pp

gliss.

sul D

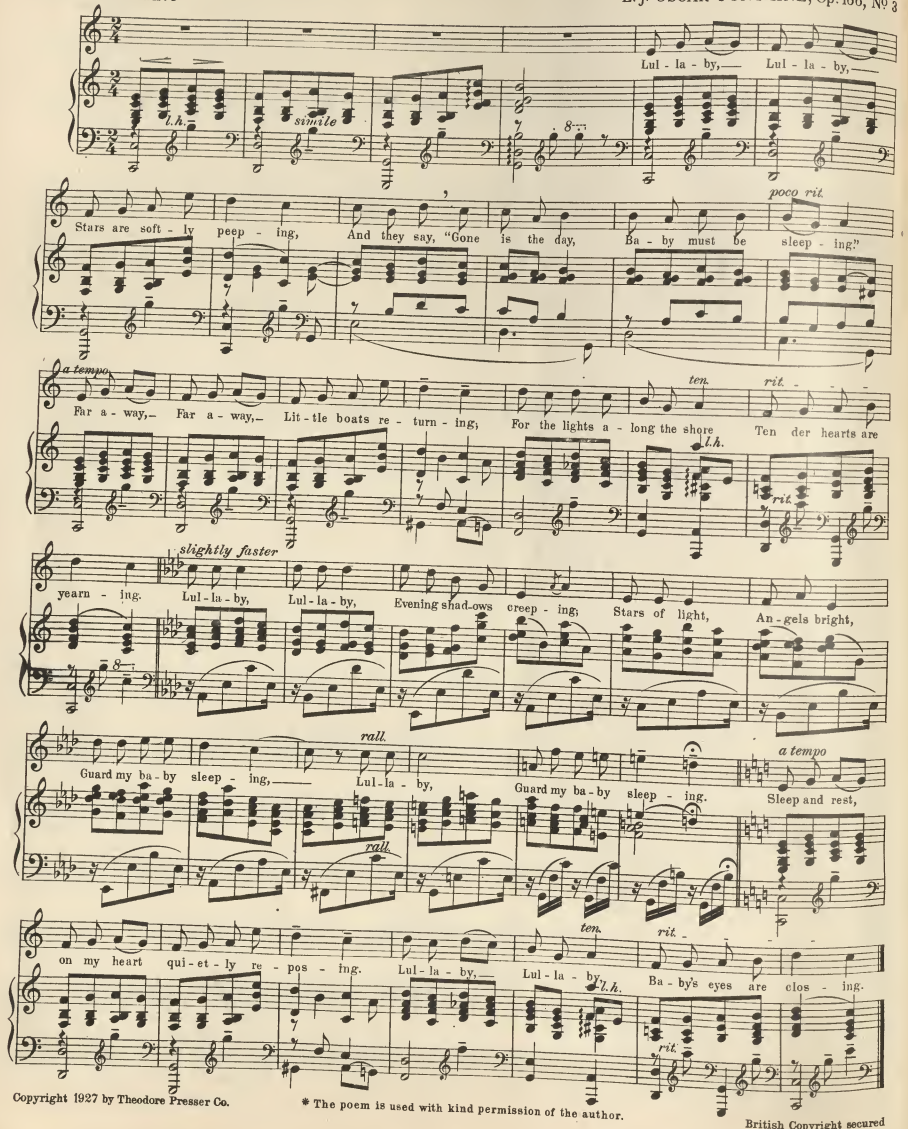
D. C.

VYLDA'S LULLABY

E. V. L. CARY*

L. J. OSCAR FONTAINE, Op. 166, No 3

Andante



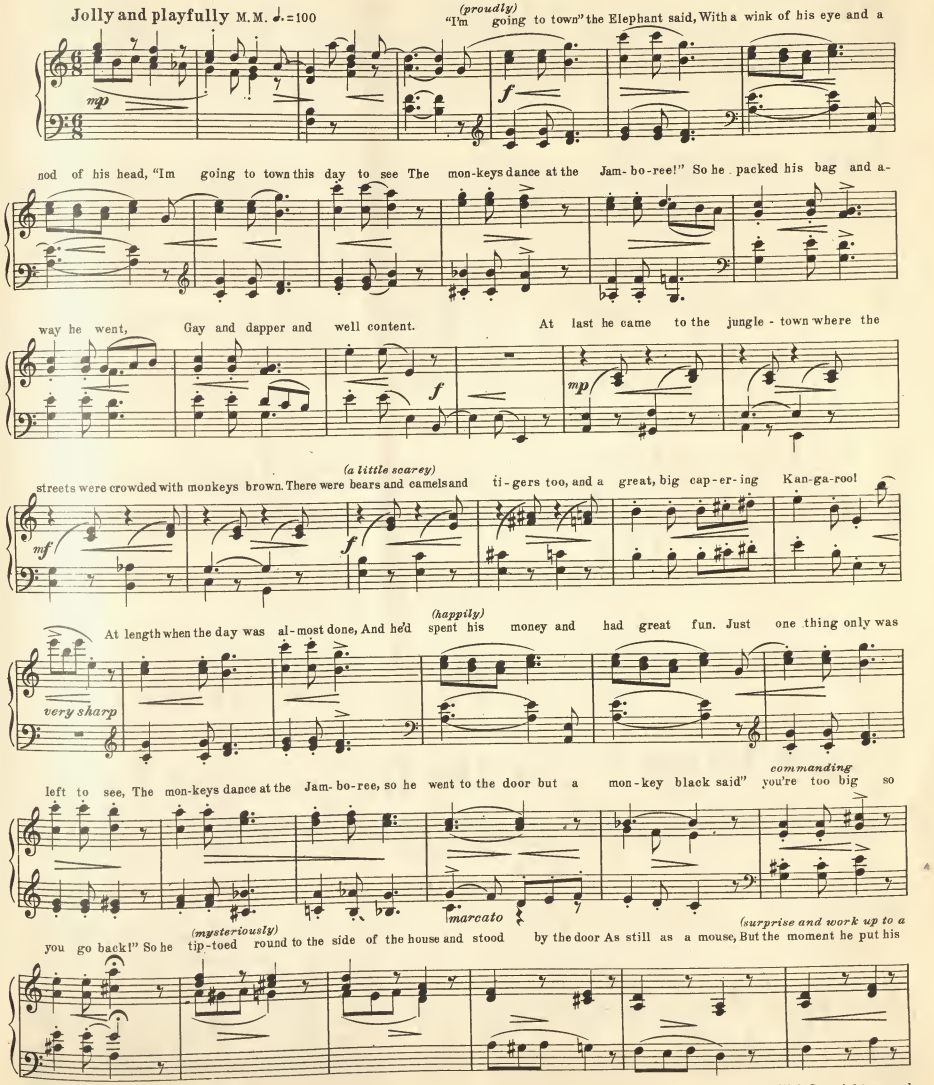
* The poem is used with kind permission of the author.

HOW THE ELEPHANT GOT HIS TRUNK

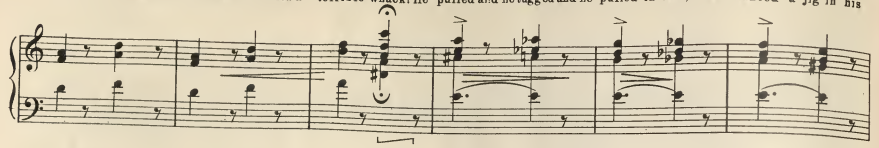
MUSICAL RECITATION

J.S. DRAPER

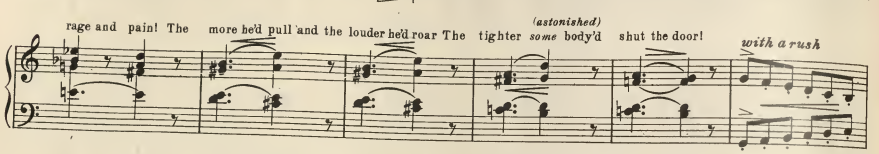
FRIEDA PEYCKE



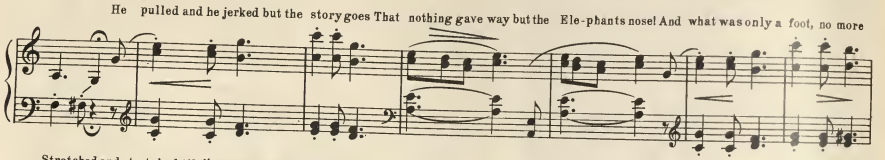
(climax)
nose in the crack, The door was shut with a terrible whack! He pulled and he tugged and he pulled in vain, He danced a jig in his



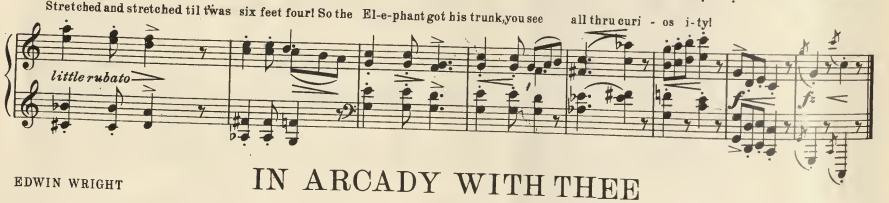
rage and pain! The more he'd pull and the louder he'd roar The tighter (astonished) *some* body'd shut the door!



He pulled and he jerked but the story goes That nothing gave way but the Ele-phants nose! And what was only a foot, no more



Stretched and stretched til 'twas six feet four! So the El-e-phant got his trunk, you see all thru curi - os i-ty!

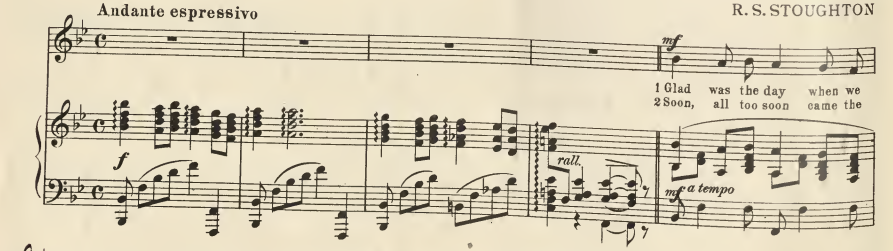


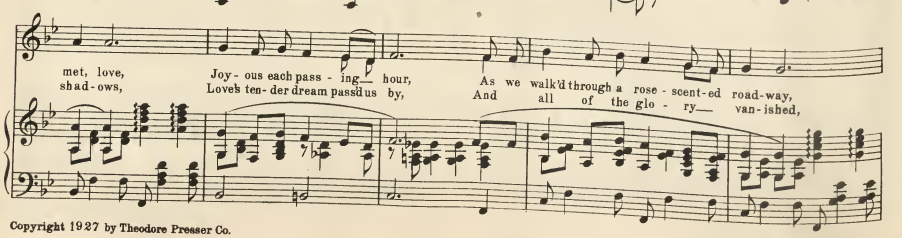
EDWIN WRIGHT

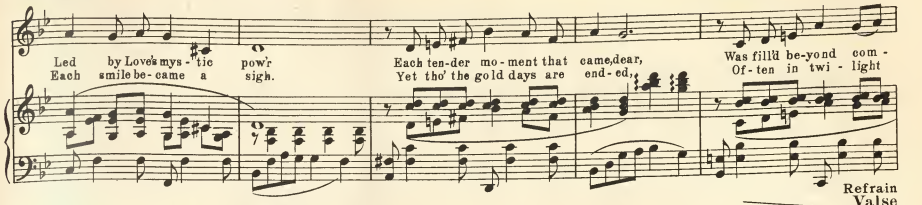
IN ARCADY WITH THEE

Andante espressivo

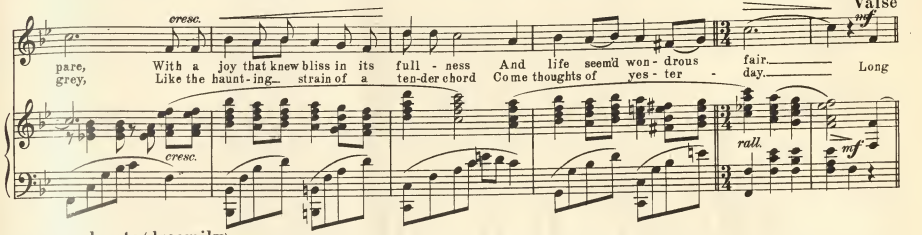
R. S. STOUGHTON



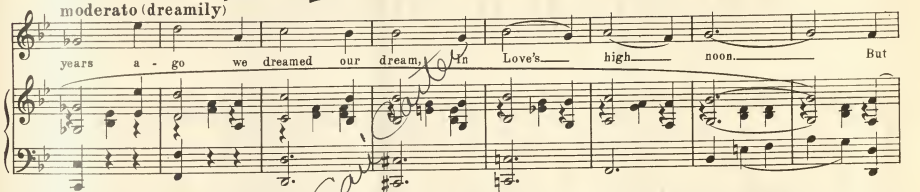


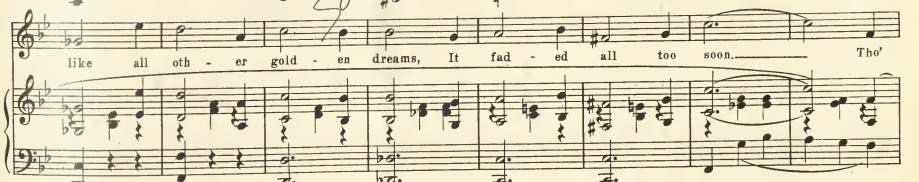


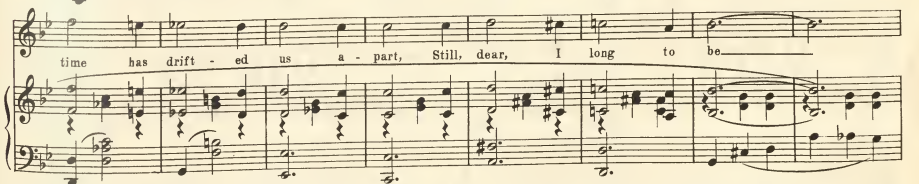
Refrain
Valse

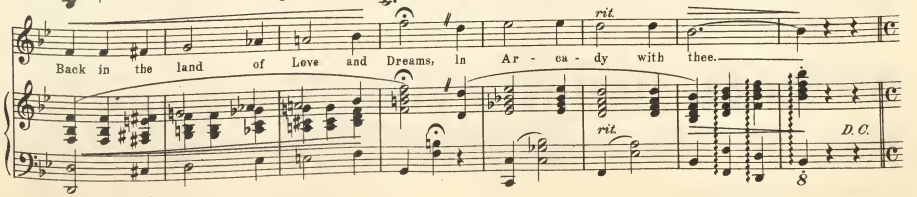


moderato (dreamily)









YE MUST BE BORN AGAIN

Rev. I. S. YERKS

Mrs. R. R. FORMAN

Moderato

with much expression

1. We hear of a rul - er who came by night,
2. That thou art a teach - er sent from heav'n
3. I say that who - ev - er the truth be - - lieves,
4. So, sin - - ner, you can - not be born of God

Be- Un-

a tempo *mf* *rit.* *a tempo*

Seek-ing the high - way of peace, truth and light,
lieve we, and wait the an - swer giv'n,
Thus through his faith the new life re - ceives.
less you have faith in the dy - ing Lord.

Light for his path - way, and peace for his
How can a man a - gain be
Not by the high - way of works, wealth or
God's way, not your way, di - vine law re-

a tempo

soul, The truth he would have the Mas-ter un - fold.
born; A mir - a - cle this wouldst thou per - form.
worth, Can sin - ners find rest in sec - ond birth.
quires, For there on the Cross your sin ex - pires.

But the Mas - ter's an-swer to him was
But the Mas - ter answer'd him once a -
From a - bove it comes, said the Master of
Then ac - cept the mes-sage to dy - ing

plain, But the Mas - ter's an-swer to him was plain, Ye must, ye
gain, But the Mas - ter an-swer'd him once a - gain, Ye must, ye
men, From a - bove it comes, said the Mas-ter of men, Ye must, ye
men, Then ac - cept the mes-sage to dy - ing men, Ye must, ye

f *rit.*

must, ye must be born a - gain. Ye must be born a - - gain.
must, ye must be born a - gain. Ye must be born a - - gain.
must, ye must be born a - gain. Ye must be born a - - gain.
must, ye must be born a - gain. Ye must be born a - - gain.

ff *rit.*

The Singer's Etude

Edited for June
by
KARLETON HACKETT

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

The Mental Perception in Vocal Art

THE BEGINNING is for the pupil to form a clear conception of the tone. Tone is the result of the impulse of the will; and the sound is produced by the functioning of a delicately adjusted physical mechanism. If your brain is so constituted that it is sensitive to musical impressions, if, as the saying is, "you have a good ear," then you have the basic equipment for a singer. Throat, lungs and the resonating chambers vary with all the infinite human variation; but, if you have a brain sensitive to music, then you can do something.

The same intricate chain which enables you to move a finger at will functions when you will to produce a tone. (Scientifically this statement would need many and complex qualifications; but for the practical purposes of living and singing it will do.) Like all functional action it has the simplicity and inevitableness of nature—when it works well—yet is inconceivably complicated when you come to analyze it.

Tone Is Will

TONE IS MADE in response to the impulse of the will, and again whether you produce the speaking tone or the singing tone depends on the will; you can make either one you choose. Our speaking voices are simpler to manage, principally because in ordinary life we make fewer demands on them. We do not, alas, concern ourselves much about the quality of our speaking voices nor as to whether we use them so that they will carry well in a large hall and last through evening after evening without fatigue. If you were using your speaking voice to deliver Shakespeare's lines adequately, you would not find it so simple, not by any manner of means.

The singing voice must be beautiful in quality, produced with such ease as enables you to sing without fatigue and managed with such skill as enables you to cope with the technical difficulties of the music. If you cannot do all these things, somebody in the audience is sure to ask, "Why do you suppose he sings? He has no voice." And it is difficult to find a satisfactory answer. If you cannot sing with such beauty of tone and interpretative force as gives pleasure to your listeners, why sing?

How is the young pupil to form a practical concept of tone? How shall he know when he is producing a beautiful tone, and one in which the natural timbre of his voice has favorable conditions for development?

This is the business of the studio since, if the pupil could find this out for himself, there would be little reason for his studying.

The Italian Ideal

THE FUNDAMENTAL principle of the old Italian school of singing was this: that beauty of tone comes through freedom of the tone production. This is the basis of all successful teachings of the voice today as it was then. But the practical application involves great difficulties.

The essential point is this: the full beauty of the tone is something which gradually unfolds as the student gains freedom in tone production; and it does not come to complete development until the student's voice has become poised. The voice is not a something which comes from nature, exactly poised and fully grown. Natural gifts, both of voice and musical temperament, the student must have. But these grow to full development only through long, careful and correct work in the studio and in the practice hours.

The young singer thinks his voice as "a God given gift." He has heard such phrases times without number and taken them at their full face value. Also he knows well the sound of his own voice, just as he knows the shape of his nose; and he thinks of it as a thing fixed and unchangeable. The natural timbre of his voice may be pleasing; but there may be vocal habits already forming which will injure the tone and prevent it from ever growing into its full development unless they are changed. This he does not know and cannot understand. It is because of such conditions that the teacher exists.

The Teacher's Problem

BUT HE IS confronted at once with this difficult problem. The young singer likes his own voice and is quite satisfied or even more than satisfied with its quality. Consequently he does not realize that if these defects are to be remedied there must be a change; and this, of course, he will notice immediately in the quality of the tone. It will sound different, not what he is accustomed to, not "like his own voice." Unless he be carefully handled at this time he will become disappointed and disheartened; then at least for the time being the whole thing may go to smash.

A singer cannot be sure of himself until he has learned the true tone of his own voice. But this is not revealed in any illuminating flash but comes as the result of gradual growth under favorable conditions.

Yet the student must always have something practical to work for, a goal he can comprehend. Otherwise there can be no real progress. He makes tone in response to the impulse of his will. But he can have no clear idea of the true tone until the production is free and the voice well poised. How then is he to get started? It seems as though we were facing a paradox.

The Single-Track Mind

THE HUMAN MIND is so constituted that it can concentrate upon but one thing at a time. Consequently the essential thing must be made clear to the student so that he can grasp the problem in concrete form and wrestle with it until he shall have conquered it. The pure, true tone can come only when the proper physical conditions have been established. These are freedom of the throat and elasticity in the action of the breathing muscles. This freedom of the physical mechanism of tone production can be brought about if the singer will wipe from his mind all preconceived ideas of what his tone ought to sound like and concentrate his attention on relaxing all physical rigidity and tension.

This seems like starting north when the goal lies south. Again we have the seeming paradox that tone is made only as the result of the impulse of the will; yet it appears that the will cannot function properly until the correct physical conditions have been established. This is a fact, and after you have had enough experience you will find that the seeming paradox disappears. We have a proverb to the effect that "The longest way round is the shortest way home," also a seeming paradox. But, being interpreted, it means perhaps that the shortest way home is found by the man who takes the pains to find where he is going and to be sure he is on the right road before he starts. This is as true in the studio as in any other walk in life.

The Young Student's Hindrance

THE YOUNG STUDENT has no clear concept of his own tone. He knows in a way the sound of his voice; but this is confused with ideals of what his tone ought to be, and these ideals are usually a vague compound of the voices of Gallicurci, Schumann-Heink, McCormack and Ruffo. He does not think so much of what his voice actually sounds like as of what he wishes—and hopes—it sounds like. Much of the time he does not live in the present but in some glorious future in which by some mysterious means, which he does not bother to analyze, his voice will have become as beautiful as that of one of his vocal heroes.

It is well that the young student should have these dreams and ambitions, since, lacking them, he would have no energizing principle. But studio work must be practical; and dreams are to be realized only by the intelligent work which gets "right down to brass tacks" and *does* work.

He must learn to live, at least during his working hours, in this actual world. He must learn by experience and intelligent observation how a free tone is produced, what it feels like, and, by the actual hearing of it, what it sounds like. When he knows these three things from his own personal experience, then he has his feet on something solid with the chance that he will develop his powers and become a singer.

The Free Tone

WHAT does a free tone mean? It means a tone produced with such physical ease that there is no sense of strain, but the delightful sense of poise; poise such as you feel in walking at a good pace on an open road when the air is brisk. Nature intended man to sing, since she constructed an exquisitely delicate mechanism in his throat for this express purpose. He must learn how she intended this mechanism to function, find out its laws and conform himself thereunto, since the tone-producing mechanism is a part of his body and subject to absolute physical law.

When he learns these laws and in peace and cheerfulness of spirit obeys them, pure tone appears. You cannot force Nature to conform to your notions; but if you will go at the matter the other way round, great may be your reward. The first step will be humility, a quality which grows not spontaneously in the breasts of the young.

The Vital Impulse

THE ESSENTIAL is the will to sing. In actual studio work the student must have the pitch and the vowel sound absolutely clear in his mind, so that he knows exactly what he intends to do. He must have a deep breath, and then, with the throat open and the breathing muscles elastic, *will* to sing the determined tone. He must will to sustain it evenly and steadily through to the very end. Almost invariably the young student's mind wanders during the production of the tone. He has not learned to concentrate on the one thing to be attended to, but permits it to be disturbed by extraneous considerations. Singing is an active principle. The student must find exactly what he is to do and then train himself to keep his mind intent on his purpose until the very end. His purpose is to produce a certain vowel on a definite pitch and to sustain it with the closest approach to physical elasticity that is possible.

The whole complicated mechanism responds to the impulse of the will. If the image in the brain is distinct and the will active, the muscles respond with vigor and elasticity, since such is the law. The elasticity of the muscular action is the primary consideration, since it is manifestly impossible for the ear to hear the tone until the muscles have produced it.

The young singer tends to listen for the tone as produced rather than to concentrate on producing it. This establishes a negative attitude of mind which renders it impossible for the response of the tone-producing muscles to be as vigorous and elastic as it ought to be. This difference between the active attitude of mind, which is intent on the making of the tone, and the negative attitude, which is waiting to note what sort of a tone is produced, is a vital thing. The young student must learn this difference and adjust himself vigorously to the active principle.

The Singers Bed-rock

THE SUSTAINED TONE is the basis of the singer's art. After all has been properly prepared, vowel and pitch clear in the mind, proper breath and the freedom of the muscular action assured, the tone should be begun softly. A heavy attack almost inevitably means an explosive attack. If the attack is too heavy there will always be improper tension in the muscles, making their action stiff where it should be elastic. Then there is not the proper physical poise, and consequently the tone will not flow freely. There will enter the sense of effort. Too heavy a pressure of the breath always brings the sense of congestion about the throat and the feeling that one must push to get the tone up into place in the resonating chambers. Such a tone has had a wrong start and will never be a good one. There is nothing to do save start over again and to be sure that the attack is quiet and all the muscles acting freely. Any student who will put other considerations to one side and concentrate his mind on it can be sure of doing this.

Now comes a psychological feat, difficult until you catch the idea but necessary. After the young student is reasonably sure that he is making a free tone, he must learn to listen for it without easing up on the active principle which keeps the tone going. Many young singers have learned to prepare everything well and start the tone going properly; but when they listen for it they forget to keep it going. Consequently the tone begins to waver and to lose its true character. The fundamental principle is the active one—to attack the tone correctly and then to sustain it evenly and firmly to the end. This must be drilled into the student until it becomes a part of his instinctive thought of tone. Then without upsetting this principle he must learn to hear the tone.

Must "Feel" the Tone

NOTHING satisfactory can be established until he knows by his own experience how a free tone feels. Then he must learn how this sounds. It may not seem to him just the sort of tone he desired. That makes no difference; the only thing that counts is whether or not it suits his teacher. If the student knew just how his tone ought to sound and when he was producing his best tone, he would know everything, all that any teacher could show him about tone, and consequently would need no instruction.

One of the many things very difficult for the student to learn is that he cannot trust his own ear in this vital matter without guidance from his teacher. Every teacher has had the following experience times without number. The student produces a tone which is satisfactory to his own ear but does not suit that of the teacher. After working a while he finally produces a tone which the teacher knows absolutely is a better tone, more freely produced and with a more musical quality. But it does not sound so to the pupil's ear and of course he is disappointed. Who then shall decide? The teacher, of course.

The reasons why the student takes lessons is primarily because he believes that the teacher knows a pure tone when he hears it. If he is not convinced of this in his own mind, he is foolish to study with this teacher. Then, if the teacher does know the true tone when he hears it, the only sensible thing for the student to do is to take his word for it. When he has taken his teacher's word for this and has begun to govern himself accordingly, then there is a chance for intelligent work and progress.

Learning Early

THE YOUNG student who is in earnest finds out early that he cannot tell accurately about the quality of his own voice and that he must learn by intelligent observation and careful listening under direction how the true tone should sound. Many will not take the pains; so much the worse for them.

Learning to recognize the true tone is not a gift of nature. It comes only as the result of training and good brain work. Until the young student has established an active sense of tone production—the elastic functioning of the breathing muscles and the freedom of the throat—he has nothing to go on. When the complex physical mechanism has been properly adjusted, when, as the saying is "the voice has been placed," then he must learn to recognize the tone and to know accurately the quality of the pure tone.

The art of singing is based on the singer's power to produce tones of beauty. Unless your tone is beautiful to the ear you have not succeeded in learning the art. Beauty of tone comes from freedom of tone production. You must master this basic law and then the other good things will be within your reach. In the studio it takes the trained ear to recognize the true tone. Your teacher has it, so take his word for it. If the teacher does not know the pure tone when he hears it, he is no teacher and you are foolish to study with him. The pure tone you must have but it requires the guidance of the teacher to enable you to recognize it.

Dare to Use Your Breath

THE VOICE is a wind instrument. The tone is produced by the breath as it is exhaled. Almost all young students fear to use their breath freely enough. This is inevitable from the very nature of things. We all feel timid and constrained in doing anything which we do not understand. Our nervous system is so constituted that under such conditions we hold our breath back. This is an instinctive and at first uncontrollable act. But singing is done by the outbreathing of the breath, and if you hold it back through nervous tension in the muscles you cannot possibly produce a free tone.

Nature intended you to sing; always keep this clearly in mind. The exhaling of the breath is one of the primary functions of nature; and it is while exhaling that you produce tone. When you wish to speak you do not hold back your breath but let it flow into the tone as freely as it wishes. Yet under normal conditions you have little trouble in speaking; in fact, most people talk too much and once they get started act as though they would never stop. But let somebody start to sing and you stiffen up all over, hold your breath as though each particle were as valuable as pure gold, and as though if, once this bit of breath were gone you would never get another. No wonder your singing is laborded and you feel short-winded, since you are going at it the wrong way around and making it as hard as possible for yourself.

The tone is made by the outflowing breath, so let it flow; and remember that breath is the one commodity in the world which still is absolutely free. So dare to use it.

Good English

THERE IS NOW in this country a genuine demand, and a growing one, for the use of English in song. The singer "must tell the story," and in such fashion as makes it understandable to his audience, or he is seriously handicapped.

In this matter of good English we suffer from several handicaps. We are not a unified race with a cultural background founded on English. Many of our students come from homes in which English, or, as some prefer and not without reason, American, is not the family tongue. Too many have not grown up in homes in which the beauty of the English language was deeply felt so that they came to have an instinctive reverence for it.

We often hear the phrase, "Sing the words clearly, just as you would speak them." Heaven help the young student who would follow this instruction literally. For our speech is, alas! not infrequently careless, slovenly, inaccurate and indistinct. Fine English should be our natural speech, and it is, in those homes in which fine English is spoken. Then the child speaks clearly and correctly, because that is the only speech he knows. Lacking this best of all instruction, he must learn correct speech at school; and here his models are not always above reproach. But, where there is the ardent desire to learn, the way, somehow, will be found.

We have no recognized standards for correct speech. There is a distinct difference between New England and New Orleans. There is no absolute authority to which we all can turn. This is natural in a republic which recognizes no overlord and in which each part has the prescriptive right to settle its local affairs to its own satisfaction. But, alas! we have not pride in our native tongue. If we had, the unwritten law of custom would decree that our leaders and teachers should speak

(Continued on page 477)

The Organist's Etude

Edited for June

By HARRY ROWE SHELLEY

Eminent Organist and Composer

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Etude Complete in Itself"

PEOPLE like music. The workman at the bench will hum a tune as he plies his trade; a boy carrying groceries in a basket puffs out his cheeks whistling his favorite tunes. In Italy, porters in the streets will sing operatic arias as they push their carts. The concerts in our parks are listened to attentively by multitudes of people. A song strikes the public fancy and everybody "does his bit" towards letting it be heard. Congregations in churches go at a well-known hymn with a vengeance. In short the world likes to *sing* that which it *likes* to sing, and this brings us to the topic.

Hymn singing, when successful in the singing congregations, must be done in a fashion agreeable to the singers. Notes and words are printed. Few may be able to read the notes of the music; but the notes must be there to show the trend of the composer's melody, though rarely does an audience give correct note valuation. No, they give a swing, an interpretation which is resultant from having heard time-honored tunes sung again and again from childhood. These hymns rightly may be called church folk songs, for they have been accepted and adopted by the people, after having been tried out for generations. No man ever knew that he had composed really a folk song: it was necessary for the succeeding generation to have accepted it before the term folk song might be surely applied to it.

The National Anthem

MANY HAVE PUBLISHED things with the title "America's National Anthem." All that remains of these is the title; and "America" still goes its sounding way. Congregations have a way of singing "Nearer My God to Thee" which differs from the notes, in that the first line is sung in ¾ time, while the second is swung into a broad 2/4 meter, then again back to ¾ for the third line, with 2/4 for the fourth line. An organist who tries to keep the meter of ¾ throughout this hymn will not be playing folk song, or folk hymn tune, as adopted and settled in the people's subconscious interpretaion. That's the way they wish it done and that's the way they will do it, unless interfered with by organ sounds with which they entirely disagree.

To take away the ritard from the final line of *Star Spangled Banner* would be a presumption on the part of the organist. The folks want that ritard. An organist playing hymns for congregations will do well to get the swing, *tempo rubato*, of those singing, and save the finer interpretations for his choir, for the paid singers. There will be plenty of opportunity in the anthems for the choir loft to show its perfect work. And all this is putting no premium upon ignorance. The world has not the time for general special music education; "people like music," like to sing; they feel uplifted when they have the opportunity to sing about "the land of the free and the brave." (Don't interrupt them or try experiments with their inherited interpretation: it may prove costly).

Before this hymn singing has taken place, there is the chance for the organist to "give out" the tune, and of doing this there are many ways.

Accompanying the Hymn

THERE ARE four parts written for as many singers: high and low voices for both men and women. These notes must be so written; they tell the different voices exactly which note is expected. To play those four parts only in organ accompaniment would be to give but a meager support to singing.

"Sun of My Soul" (in F major) sounds rather weak and thin upon the organ, when only the four singing voice parts are played: whereas, taking the three upper notes F, C, A, in the right hand, with F, C, F in the left hand, a full sustaining

Hymn Playing

effect is produced, strengthening the support of the voices singing their respective parts. This doubling of chord notes is particularly effective should the hymn be sung in unison. To add these extra notes, as suggested in the left hand, a little elemental knowledge of harmony would greatly assist the inexperienced hymn player. If the gaining of such knowledge be not practical, let the organist simply reproduce in the left hand the same notes in the lower octave, as may be found in the music of the right hand.

Foundation Notes

A QUESTION often asked is: "How shall I know what notes to play in the left hand?" Play the notes of the chord as they exist in the right hand. C, A, F, is the chord of F major. If it is played at the center of the keyboard, the same notes will be found exactly an octave above, and likewise the same notes another octave above. They are all the same notes of the same chord, only in different places or registers. Apply the same principle in the lower octaves. There will be but three notes F, A and C, up and down the keys, no more nor less, always those three notes for the first chord in "Sun of My Soul." The exact reproduction of these three notes, in the lower octave, would sound too muddy or thick (because of the importance of the middle note or third of the chord). Therefore, a safe general rule to be followed is, use the octave F with the C which is the fifth of the chord, thereby giving a full sonorous foundation for the upper parts in the right hand.

It is well to sustain in the left hand the notes added by the player, when the same chord is repeated, once or more times. Thus, in the case of the hymn in question, play the right hand three times in the first measure, holding the left hand throughout the measure. Otherwise the striking of the left hand notes, everytime the right hand strikes the chord, would be simply a pianoforte technic transferred to the organ (for fuller illustrations of the latter, see "Movie House Organ Playing, Some of It"). The above is practical advice regarding what is known as "straight playing."

Solo Stops

WHEN a certain degree of surety has been reached regarding the right notes to be used in the left hand, played lower than written, another feature of playing the hymn, before the general singing, is to employ some solo stop for the time itself, upon one manual, with the accompaniment upon another. In the printed music of the hymn there is nothing to suggest just here where the left hand accompaniment should be placed. We know that the chord to be played is C, A, F, but where?

It is a sure-fire test of the natural musical nature of a player to start way down low on the keyboard with the three-noted chord, then move upward using the same notes each time, but now in a different position. C, A, F, in the next position, F, C, A; in the next position, moving upward, it would be A, F, C; and so on upward, until some place would be found where the chord would sound as a chord of accompaniment should sound—not too low nor too high. This place should be practically a little below the middle of the keyboard. The "fire-fire test" being that the ear of the artist will find the right place for this chord for accompaniment purposes. Surely the chord far down the keyboard would growl while a position too far up the keyboard would produce an opposite effect.

So, having found the proper place for the left hand chord, let it be held until the chord of the hymn music changes, at which time move the notes of the first chord to the notes nearest those of the second chord.

The Quiet Hand

IN THIS PROCESS of chord support in the left hand, it will be found that there is very little moving about; the hand remains in almost the same position, as the notes of the following chord are approached. Care must be exercised that the notes nearest are used in this chord connection process, so that the hand does not jump to the ensuing chord in its first position. Thus C, A, F, being followed by the chord of C could move to the notes E, C, G, really next door to it, thereby avoiding a moving of the entire hand from C, A, F to G, E, C. This close association of chord connecting notes is based upon the supposition of a pedal-board, upon which the lass note, as written in the hymn, is played.

In the case of no pedal notes, it would be necessary to move to the next chord as written in the hymn, but in a lower octave. The melody, played in the right hand, may be played on the note written, upon an Oboe or Clarinet, or one octave above upon a Flute, or one octave below upon a Diapason, the amount of sound in the accompaniment being adjudged in accordance with what the solo stop might need for tonal balance.

Get Variety

ANOTHER more difficult, but effective manner would be to play two parts with the right hand, pedal for bass, using a solo stop for playing the tenor voice. Using these two methods together is practical, playing the first half one way and the latter half the second way. While the congregation is singing, the right hand may play an octave higher than written for the voices, unless the same effect is to be obtained by an Octave or Super coupler.

There are beautiful soft-string tone effects, when hymns are played upon the swell organ in the very highest register or position—way up at the top of the keyboard—but very softly, with the soft-est stop. This treatment is a good background for the playing of favorite hymns during the communion service, no pedal being used. Much change in stop registration is to be avoided while playing for the congregation. A good solid tonal support is recommended.

It is advised that the organist play the notes of the hymn during singing and not change harmonies or add flourishes of contrapuntal origin. It disturbs the congregation—who may write letters to that effect, which letters may be sent without signatures.

The Revival Hymn

THE EVANGELICAL hymn is in a class by itself, being a product for use at certain functions among Anglo-American church worshippers.

From the standpoint of its usage it might be called Revival Hymn or even Patter Hymn, the first term being suggested because this style of hymn singing obtains at highly emotional religious gatherings, where the audience consists of people with a white skin, but never among colored worshippers at such meetings, for with them is to be found a truly beautiful musical style all their own. The term "Patter" symbolizes the continuous repetition of a note, used for many words, until it becomes wearisome to the musician. Please do not allow this repetitional feature to be confounded or connected with the Chant, which stands fundamentally quite different.

No, the Evangelical hymn depends upon the text of the words; many, many words, telling some story, using over and then again the same music, generally not long in actual measures by count.

The Organ Style

IT MAY BE SEEN that the repeated striking of the same notes of a chord would suggest the percussion of notes struck upon a piano: this is not organ playing.

Should the meeting be held with the piano as the leading instrument, it would be well to play the hymn as written, repeated notes and all, with the left hand lower as before suggested. In case of a reed or pipe organ, hold the chords in the left hand (with a held pedal note), playing in the right hand the repeated notes, just where they are written, and keeping in mind the words of one of the verses. Phrase where a singer might breathe, introducing two notes in the right hand duet fashion, should opportunity present itself. In this fashion the listener hears both the harmony, well sustained, and at the same time rhythmic, pulsing interpretation of the hymn words.

This treatment is effective upon one manual, without pedals. In the case of two manuals, use a contrasting tone for the right-hand-speaking of the words; all of which refers to "giving out" the hymn.

Play loudly, with much accent, making slight, very slight, pauses between chords, when an audience is to sing; and never wait for a lot of congregational singers to influence your tempo. They may catch up with you sometimes, perhaps. Keep a steady, well-marked meter, remembering that there exists a marked difference between meter and rhythm. Finally, avoid playing Evangelical "Patter" hymns, unless positively necessary, which sometimes it is.

Organs for Kindling

By Henry E. Eliot

IN THOSE middle decades of the seventeenth century, when England was torn by religious upheavals, the organ came in for its share of abuse.

Thus, we read that on May 9, 1644, a parliamentary ordinance was passed for "demolishing monuments of Idolatry and Superstition." Just as reforms usually run to excess, this inhibition decreed that "All organs and the frames and cases wherein they stand in all churches and chapels shall be taken away and utterly defaced, and none other hereafter set up in their places."

Few organs escaped this "slaughter of the innocents," but among them were those in the cathedrals of St. Paul, Durham, York and Lincoln, and Tewkesbury Abbey; also, those in the college chapels of Magdelen and St. John at Oxford, and Christ's and King's at Cambridge. However, these were primitively guiltless of either pedals or pedal pipes.

Our Friend Diapason

SOUNDS coming from organ pipes have always produced a particular kind of emotional effect upon the listener. Music, sung or played upon instruments other than the organ, also affects the vibratory functions of the human nervous system; but it rests with organ sounds to do that which no other instrument, or combination of instruments, or solo voice, or massed voices, loud or soft, has ever been able to do.

Theodore Thomas said that one set of solid, sonorous, heavy diapason pipes gives a background for chorus and orchestra which a large number of wind instruments might not produce; for he had tried it at a Festival with four times the usual wind choir, used where there was no organ, outside of the usual number employed by the composer, without getting desired results. It seems to be the continuous unbroken flow of sound which holds the attention.

Diapason Tone Color

DIAPASONS have their own distinct individuality in tone color. It is the joy of the modern organ builder to dilate upon imitative orchestra sounds coming from pipes cunningly constructed, remaining imitations nevertheless; while the Diapason goes on, always the Real, never mistaken for anything else, or like anything else.

A deacon said that he would rather hear the Friday evening prayer meeting hymns played upon an old melodeon than upon a new Steinway Grand, the gift of a well-meaning parishioner. That deacon knew just what he meant. He liked the continuous droning sound, although wheezy. What the man actually said was, "It sounds more holy."

Environment Tells

INDIVIDUALS create ideals which may not be forsaken or changed, even by specific education. With music played upon soft-voiced Diapasons during a quiet, restful Vesper service the bustle of every-day life disappears for a while and the senses are soothed and lulled in the restful surroundings. A quick jump of the imagination from the Sanctuary to the Movie Picture house: here are the same kinds of pipes, this time set up to portray music reflective of the screen photos, and with what skill does many a player set in motion within the peoples' imagination wiggles like those which their eyes see. There is little opportunity under these conditions for Diapason music. Vivid, striking, lurid, blatant, often discordant music spits itself out to meet the thrills of the picture itself. The one sad phase is that the organ, the beautiful noble instrument, is out of place. It is being made the victim, the slave of circumstance. It is just as much out of place as a hurdy-gurdy is in place with the romping horses of the merry-go-round. And yet a movie audience would feel cheated if there were no organ sounds, for it has become part of the show. (This is another phase of the Deacon's idea, whose conscience oozes along at the Friday night meeting; but don't let's be too hard on the Deacon; he's having a perfectly good time).

Modern Demands

THE DESIRE for new thrills in sound color keeps pace with the mad rush of the modern day. Compositions are issued calling for all sorts of strange contrasts in tone. Instruments huge in size and volume, placed in memorial halls, sound their thunders. Wonderful exhibits of skill proclaim the years of study spent by the player. Each and all of these have their correct placement in the realms of the organ.

Imagination pictures our long-suffering editor replying to stacks of inquiries, "What about this Diapason business; what shall I play and when play it?" The Diapason is patient; it does not squeak, squawk, tremble or fight with a twin-brother tone a trifle above or below. It is just a docile creation, waiting to say something, living in hope that it will not be asked to make a ludicrous show of itself, like an individual facing the awfulness of the unexpected after-dinner speech request.

Extemporizing

MEANDERING around upon the keys is at times called extemporization. Playing offhand is either very easy to the gifted or the opposite to the less blessed person. If the player be naturally musical, how simple a matter to take a phrase, a bit of striking beauty in the anthem to follow later on in the service as a pattern, making, perhaps, a change in the harmonies now and then ("Close harmonies" always appealing strongly), going into closely related keys, now and then returning to the actual music as printed in the anthem. Such music would be in keeping with what is to follow, so that when the listener does actually hear the music taken as a pattern, the balanced effect would certainly not be that of a patch work quilt.

How few introductions should be so called! Music is played before singing, to be sure; but that is all. It has neither prepared nor introduced that which is to follow. After a short prelude before the Nunc takes up the service, soft Diapason sounds have made perfectly natural the opening of the Prayer Book. The atmosphere is there (perhaps the Deacon wasn't so far off after all). When all colors have been shown, the last brilliant fireworks burned out, the quiet, sweet-voiced Diapason seems to say, "Here I am; what a lot of noise that last piece made."

Do not forget that the first organ sound came from a Diapason pipe (of course, leaving Mr. Pan his own undisputed realm of mysticism, for to take away the Fairies were to make human kind far the poorer).

Fingering

By Sylvia Weinstein

FINGERING which has been planned with care and study will often simplify an otherwise difficult passage.

In writing the fingering for a phrase which presents difficulties, a good procedure is to play the passage backwards, since in determining the fingering of a certain note, it is always the one immediately following which must be taken into consideration.

A minimum of changes of the position of the hand, as well as of stretching positions, should be sought after.

Organ and Choir Questions Answered

By HENRY S. FRY

Former President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

N. B.—No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. In the October ETUDE *appears a very interesting specification of an organ of 44 stops. It was stated that the church organ was in mind in drawing this specification and that a theater organ would require a specification of an entirely different character. I would appreciate it very much if you would draw up and publish a theater organ specification that would cost about the same amount of money to build.*

A. The above request will receive attention in an extended article as a regular Organ Department of THE ETUDE.

Q. Some time ago I expected to take up the study of Harmony with a teacher but find I cannot do this. Could I, by working myself, obtain enough knowledge of it from Orlando Mansfield's "Harmony" to enable me to apply what I might learn from working out the exercises? About a year ago I took up, by myself, Preston Ware Orem's book on "Harmony," and I worked out the exercises to about page 118, when I came to an additional chapter on harmonizing melodies, using the second inversion. I worked two or three of these and then seemed to be hopelessly at a loss as to whether or not to apply all that I had previously learned in chord construction. I stopped at that point and have since let the whole matter rest. Is it best to work out the exercises at the piano or keep entirely away from it and depend wholly on mental hearing?

P. T. L.

A. The book on "Harmony," by Preston Ware Orem, is perhaps the most popular of the comparatively few books on that subject. It is true that there is no "Key" in many instances there is likely to be more than one correct way to work an exercise—consequently a solution that is not like the answer given in the "Key" need not necessarily be incorrect. When a "Key" is used be sure that you do not consult it until you have finished working the exercise to your own satisfaction. If you prefer to make use of a "Key" the Mansfield work may serve your purpose, as it also contains many illustrations covering the rules and so forth. You might use it and the Orem work, too. Your having trouble with second inversions is not unusual as a first-four chords are the "bugaboo" not only of students but of more mature musicians. Work out your exercises away from the piano and, when you feel that you have done the best you can with them, try them over on the piano, making such corrections as you find necessary—*Do Not Use Too Many Six-Four Chords!*

Q. I am a constant reader of THE ETUDE *and am considered a good pianist. I am called on to play the organ which I do not understand. Kindly tell me the meaning of Swell to Pedal 16 and Great to Pedal 16. Are they supposed to be couplers to the speaking stops and what results do they produce? Also, what is meant by Swell to Swell 8, Swell to Swell 16, Great to Great 16, Great to Swell 8, Swell to Great 8, Great to Swell 4, and so forth. If they are couplers, when should they be used? Would you use the couplers to the "Vox?" What is the difference between a "great organ" and a straight organ? What is a principal stop on the organ?*

O. W.

A. The first two couplers you mention, Swell to Pedal 16 and Great to Pedal 16, we have never seen. They appear to be a device for making use of the manual stops on the Pedals one octave lower, but they would not be effective below Tenor C unless the manual stops are all carried down one octave below the key-board, which we take for granted is five octaves. It certainly is a very unusual device. The other couplers you mention are just what their names indicate, though some of them are unusual, and we wonder whether you have been trying to put them down correctly. Swell to Swell 8 would indicate that it is necessary to have this coupler on in order to make the Swell stops speak at their designated pitch. Swell to Swell 16 will couple the stops on the Swell to speak one octave lower. Great to Great 16 will have a similar effect on the Great organ stops. Swell to Great 8 means the Swell Organ is coupled to the Great in unison. Swell to Great 4 means Swell is coupled to Great one octave higher, Swell to Great 16 one octave lower, and so forth. These few examples will indicate to you the effect of the various couplers as indicated by their names. We cannot advise you relative to their use. They are available on any stops (limited by the range of the keys), only by study and good judgment will have to be your guide. You will find in THE ETUDE of September, 1925, a specification which will indicate to you the plan of a Unit Organ which differs from a straight organ in that it uses one set of pipes for two or more stops. The word "Principal" is sometimes used to designate a stop of Diapason quality. Inasmuch as the postmark on your letter indicates that you live in a city where good organ teachers are available, we would suggest that you might secure valuable information by some study with one of them.

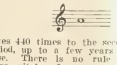
Q. I have hopes for the installation of an organ in the school where I am teaching. Will you be good enough to tell me where I may secure a list of the organ builders of the United States?—L. T.

A. We are not aware of any published complete list of organ builders in the United States, but the following list will no doubt include a sufficient number for your purpose.

Austin Organ Co., Hartford, Conn.
Aeolian Co., Aeolian Hall, New York, N. Y.
P. Butzen & Sons, 2128 W. 15th St., Chicago, Ill.
F. A. Bartholomay & Sons, American & Baltbridge Sts.—B., Philadelphia, Pa.
Buhl Organ Co., 1019 Seymour Ave., Utica, N. Y.
Bennett Organ Co., Binghamton, N. Y.
Clark & Fenton, Nyack, N. Y.
Estey Organ Co., Brattleboro, Vt.
Frazee Organ Co., 134 Tremont St., Everett, Mass.
Geneva Organ Co., Geneva, Ill.
Jacob Gerger, 534 Edgely St., Philadelphia, Pa.
Hook & Hastings, Kendal Green, Mass.
Hall Organ Co., West Haven, Conn.
Hillgreen, Lane & Co., Alliance, Ohio.
Illmers, Peekin, Ill.
W. W. Kimball Co., 220 Kimball Building, Chicago, Ill.
Geo. Kilgen & Son, 4016 St. Union Boulevard, St. Louis, Mo.
La Marche Bros. Chicago, Ill.
Lewis & Hitchcock, 228 K Street, S. W. Washington, D. C.
Robt. Morton Organ Co., Van Nuys, California.
Midmer-Losh, Merrick, Long Island, N. Y.
M. P. Moller, Hagerstown, Md.
Mudler-Hunter Co., 2658 W. Gordon St., Philadelphia, Pa.
J. H. & C. S. Odell & Co., 407 W. 42nd Street, New York, N. Y.
Henry Pilcher's Sons, Louisville, Ky.
Reuter Organ Co., Lawrence, Kansas.
Stahl Organ Co., Maywood, Ill.
A. J. Schantz, Sons & Co., Orrville, Ohio.
Skinner Organ Co., 677 Fifth Ave., New York, N. Y.
Tellers-Kent, Erie, Pa.
C. M. Topliff, 41 Strong St., Rochester, N. Y.
United States Pipe Organ Co., Crum Lynne, Pa.
The Votteler-Kolkamp-Spurling Organ Co., Cleveland, Ohio.
Wangerin Organ Co., 110 Farrell St., Milwaukee, Wis.
Wicks Pipe Organ Co., Highland, Ill.
Welte Mignon Corp., 695 Fifth Ave., New York, N. Y.
Western Service Co., 2120 So. Millard Ave., Chicago, Ill.
Wurlitzer, Tonawanda, N. Y.

Q. Are pipe organs and pianos tuned to the same pitch, or is one higher or lower than the other?—W. M. B.

A. The authentic pitch for general use at present is A440 which means that the note



vibrates 440 times to the second. For quite a period, up to a few years ago, A435 was in use. There is no rule to govern the relative pitch of organ and piano—both should be tuned at the authentic pitch A440. Great variance will no doubt be found in different instruments, and in nearly all cases where piano and organ are to be used together it will be found necessary to tune the piano to the organ, even though the former may be nearer to the correct present use pitch. It is very much more practical to put the piano in tune with the organ than to change the pitch of the organ. In this connection it is interesting to note that Mr. George Till of the Wanamaker Organ shop has built a small instrument of the reed organ type, for Dr. Leopold Stokowski, Conductor of the Philadelphia Orchestra, from which it is possible to hear "A" at six different pitches with 435, 436, 437, 438, 439 and 440 vibrations a second.

Q. In perusing a magazine recently, the writer noticed a picture of the organ in the Church of St. Sulpice, Paris. Under the picture appeared "The World's Largest Organ." Is this statement correct?—"Query."

A. The statement that the organ in the Church of St. Sulpice is "the world's largest organ" is absolutely incorrect. There are a number of organs larger than the one mentioned, several of them in our own country, notably, the organ in the Wanamaker Store, Philadelphia, which is really the largest organ in the world, the organ on the Philadelphia Sesquicentennial grounds, and probably those instruments in the Atlantic City High School and in the Cleveland Auditorium. Other organs which are larger are those in Liverpool Cathedral, two in Germany and the one in Town Hall, Sydney, Australia. Numerous claims are made for "the largest organ in the world," but the one mentioned above (Wanamaker's, Philadelphia) is the only one that can support its claim. The St. Sulpice organ is quoted as having 118 stops, while the Wanamaker organ and the Sesqui-Centennial instrument have over two hundred stops each.

Musical Pointers *for* Musical Parents

Conducted by
MARGARET WHEELER ROSS

What Price Music, for the Boys?

MY REMARKS this month are directed towards music study for the boys, because of the complaint of one of my friends. She has a houseful of noisy, restless boys of her own, and when they are at home the number is generally augmented by several others from the neighborhood. She was dreading the coming vacation, with the long days of noise and confusion, when all these boys are to be turned loose from school to play in her home and yard, and "drive her to distraction." She had not thought of the civilizing influence of music on these little savages, and, believing as other mothers might profit by my advice to her, I am passing it on.

The average mother does not need to be convinced of the value of music study for her daughters. Very early in their lives, in many cases too early, she sees to it that lessons begin.

But what about the boys? Isn't it true that many times the musically talented boy of the family is sacrificed in an attempt to train the unmusical girl? Too often, when the income is insufficient to provide music lessons for all of the children, the girls will be favored and the boys neglected without any investigation or consideration of their respective talents or inclinations.

Taking "Dad's" Word for It

WE HAVE yet to convince the parents of America of the value of music study for the boys. The average father looks upon the subject as purely an accomplishment and does not attach any economic value to its possession. He therefore concludes that his boy should not waste time and money on something that is not going to help him in the business world. Of course such reasoning loses sight of the social importance of music and overlooks its power for developing personality and making friends, both stepping stones to a successful career.

Hence they take "Dad's" word for it and humbly agree, and the boys in the family grow up without musical training. If the mothers will study the subject and inform themselves of the benefit of this science for their boys, they will be prepared to meet "Dad" in a healthy argument, overthrow his objections and gain a civilizing process for the husky, young barbarians in their families and neighborhoods.

Every mother is instinctively interested in the popularity of her girls. She has a natural desire for them to shine socially. She knows music will help to this end, so she struggles and fights for lessons for the girl. If she is made to see that music is quite as valuable in bringing out the boys, then she will manage in some way to give them equal opportunities. Music study develops concentration, observation, patience, perseverance, coördination and quick thought and action. These are the attributes that lead to success for the boy as well as the girl.

My advice to my friend was to adopt a *systematic* plan to get every boy in the neighborhood to studying music during the vacation, beginning upon the piano in *daily class lessons* for a few weeks. As soon as the boys learn the fundamentals (this can be done in a surprisingly brief time if a number of them are working together, because of the interest, competition and stimulation of group work) have them choose various instruments and organize them for ensemble practice. The "gang" instinct will work as effectively in pursuing perfection in music as it does in "digging for gold," "seeking pirates," or "hunting wild animals in a jungle."

A Wide-awake Instructor

YOU WILL need a live, interesting, enthusiastic and competent instructor for the piano work, one who must understand at the outset your plan for the ensemble organization, that work may proceed in this direction, with special emphasis upon time, rhythm and sight-reading and with continual drill at "watching the stick." When you have all the boys in the neighborhood working upon some musical instrument, you will find them spending hours in practice that they would otherwise waste, each anxious to master the instrument of his choice and all eager to excel at the ensemble game.

For the organization of the neighborhood "hoodlums" into a band or orchestra, you may have to provide the meeting-place, and perhaps, occasionally, simple refreshments, to promote an air of festivity. But boys are not finicky or critical guests, and this feature need not be elaborate nor irksome. You can get compensation for your trouble out of the realization that you are giving these boys a priceless possession, and, further, that by interesting them and putting music in the neighborhood homes, you are also doing your part towards the making of a musical America.

Willem Van Hoogstraten said in an interview, when he first came to our shores, "What I miss most in America is music in the home. In European families, even of quite humble means, it is not unusual for different members to be skilled in the use of musical instruments, so that in the evening after dinner, it is the rule instead of the exception to turn to the playing of chamber music for pleasure and entertainment. It is this intimate performance of the great classics which is most needed in America—the bringing of music to the daily life so that the great works may become a part of one's consciousness. Music will then not be looked upon as a thing strange and apart, a thing for which one dons fashionable apparel and sits at stiff attention in a public place. Music will then become what it should be—an exercise of the soul and the expression of the longings, the strivings, the aspirations of the heart.

If the mothers of America will begin a concerted campaign to make music popular with the growing boys, it might help in retarding the growth of crime and lawlessness among our young people, and, perhaps, check the suicide wave.

Europe

The Mecca of the Music Lover

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The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Radio and Phonograph for the "Home-Study" Violinist

A CORRESPONDENT writes: "In a small town, sixty miles from a city of any size, I am trying to learn to play the violin. We never have any high class violin concerts—nothing but country fiddling. Would a radio help me? Shall I buy one?"

Our answer is, emphatically, "Yes." There is a wonderful trinity of inventions which have come into universal vogue within the past few years—the radio, the phonograph and the player piano. These inventions are a godsend to the music student who lives in the country or in small towns where it is impossible to hear good artists, as well as to the student who lives in medium and large cities, whose means are limited and whose purse will not stand the drain of constant concert going.

It is impossible to over-estimate the importance to the student of living in a constant atmosphere of good music. The mind must be educated as well as the fingers. The student who knows how a piece should sound—how "it ought to go"—can learn it in half the time.

Music is a language, and the best and quickest way to learn it is to listen to that language as much as possible. If anyone wishes to learn German or French, in the best and quickest way, the thing to do is to go to Germany or France, where he will hear the languages constantly spoken and will be forced to speak it himself in order to go about comfortably and enjoy the pleasure of social intercourse with the people. Studying a language in its own country will give him a powerful urge to read the language also, even if it is only in the daily paper. Then the signs on the buildings, as well as directions and notices of all kinds will whet his curiosity to learn what they mean.

The idiom of the language will be poked at the learner from every direction, and he will get a working knowledge of it in one-tenth the time it would have taken him had he stayed in his own country and relied on text-books and class-room methods. In the same way it will take only a fraction of the time to learn any other foreign language in its native land.

Bayard Taylor, the famous American writer on foreign travel, said that if he were allowed three days in a foreign country (which he had not previously visited and whose language he had never studied) he could at the end of these three days, with the help of a pocket dictionary, get around very well, making known the simple wants of a traveler and asking simple directions.

The Musician's Pocket Dictionary

IN THE SAME way the learning of music is enormously hastened by constantly listening to music, even to the playing of an instrument other than the one which is being studied. (A violin student, for instance, can learn evenness of tempo, vigorous rhythm and forcible attack by listening to a bass drum.) Every music teacher knows how much easier it is for the younger children in a musical family to learn music when they have had the advantage of listening to their parents and older brothers and sisters practice instrumental music or singing. Since these young pupils have heard the musical language from their earliest infancy, their minds have become so trained to music that it is easy for them to learn when they start the study of an instrument or of singing. Happy the family where every member plays or sings, and where there is a radio, phonograph and piano player! Music is easy to a pupil who enjoys such an atmosphere.

In the same manner music pupils in the larger cities progress much faster because of the constant opportunities of hearing good music. In the larger cities, in addition to the large number of pay concerts by the best artists, a vast amount of good music can be heard absolutely free of charge. The music schools and conservatories are constantly giving faculty and student recitals to which the public is invited. Many of these recitals are of a high order of merit. The music in the churches is excellent; there are many concerts, and the production of oratorios and cantatas are usually entirely free. Even the bands in the parks play a great deal of music of a high character, sandwiched between popular numbers. If he attends a conservatory, he will often have an opportunity of hearing symphony concerts at reduced (students') rates.

Now as to the help afforded by these reproducing instruments. The piano student is naturally helped most by the player piano, because the piano is actually played in his own house. The violin player is best helped by the radio or phonograph, although he could get much indirect help from the player piano. Violin tone is reproduced, more or less successfully, by the radio or phonograph, although no one claims that it can be made to sound exactly like the original. In much of the radio and phonographic reproductions of violin music the violin tone takes on the characteristics, to some extent, of a wind instrument.

Ideal Tone as a Teacher

IDEAL VIOLIN tone is not what the violin student gets from listening to the phonograph or radio. He should hear the living violinist for that. What he does get are ideas in interpretation, phrasing, style, nuance and tempo—the general character and effect of the composition, in short. Much of the violin music reproduced over the radio or on the phonograph sounds crude, to a certain extent, but is still of enormous benefit to the student who has little opportunity of listening to really good music.

The phonograph and radio both have their advantages. As a general thing a high class phonograph gives a better reproduction of a violin work than the radio, and there is the added advantage that the record can be played over and over again until the student becomes thoroughly familiar with it. Records of most of the principal violin and 'cello works are obtainable—at least the shorter ones—as played by the greatest violinists and 'cellists of the day. The student can thus hear the very work he is studying played over and over again, *ad libitum*, by a great artist, until he has caught its exact style and interpretation if not its beauty of tone. It would be better, of course, to hear the living violinist make these constant repetitions, but this would be decidedly expensive or practically impossible, so the phonograph offers a convenient substitute. The phonograph has the advantage of being free from the annoyance of static and conflicting stations, but it has the disadvantage of having to be continually wound up, unless fitted with the somewhat expensive electrical winding-up device. Moreover records and needles wear out.

The radio offers the advantage of cheapness, since there are no records to buy. At the present time a good radio may be purchased at a very reasonable price. If the student is ingenious he can buy the parts and make his own radio. If he is desirous of getting comparatively distant stations, a five or six-tube set should be purchased, but, if he cannot afford this and lives in or near a large city, he can often get fair results from a single tube or crystal set which may be bought for a few dollars. In the large cities the important stations can be got direct on these small crystal sets and, in cities of second importance, from chain stations which get relays from the big stations in New York, Chicago and the larger cities.

The Musical Newspaper

THE STUDENT owning a good radio can get symphony concerts, grand opera, string quartet, oratorio, solo playing by great violinists, 'cellists, pianists and other instrumentalists, singing by great vocalists and organ recitals. In short, he has the musical world at his feet. The radio is like a great musical newspaper giving the musical news and pulse beat of the world.

Of course the music comes over the radio, at times, more or less blurred and distorted. It is like a newspaper half-tone reproduction of a great oil painting by Correggio. There is the inevitable "static," and the nuisance of conflicting stations, when a jazz band, a violinist playing the *Meditation* from "Thais," and a soprano singing *The Jewel Song* from "Faust" are seemingly trying to drown out each other. Then there are times when the static may sweep the whole country with his radio, and yet not get anything but musical trash—jazz, mushy songs, banjo thumping, accordion artists, to say nothing of the work of rank amateurs, in all branches of the musical art, who are eager to inflict themselves on the public "over the radio."

Still, by watching his opportunity, the violin student can get much which will be of value to him. He is enabled to get hints on interpretation, style, tempo and what a composition should "sound like" when played by a good violinist. He becomes familiar with many famous compositions and gets an idea of which violin compositions are in most demand and most popular at the moment. He gets an idea of what will be appropriate and effective to play at any given event.

The music student living on the lonely prairie, on the steep mountain side and in the small village, by the turning of a knob, finds himself in the concert halls of New York, Boston, Chicago or Philadelphia, listening to the interpretation of great compositions by great artists. This is certainly of the highest value.

In advising the violin student to listen to good concerts on the radio, I do not mean that it is not necessary for him to go to concerts where he can hear and *see* the artists. Radio will not give him the true conception of violin tone although it gives him many other things. He must actually see and hear the violinist *in the flesh* to get his conception of performance at its highest and tone at its best. The point is that it is difficult or impossible for many violin students to hear good violin playing frequently. In this case they should make free use of the radio or phonograph.

Golden Rules

By Arthur Troostwyk

IN VIOLIN playing, as in everything else, *thoroughness* is necessary if one is to be successful.

One of the most important points to be observed is good *intonation* (playing or singing *in tune*).

One of the first steps towards good *intonation* is to have the strings on the instrument perfectly in tune before starting to play. To have *good strings* is half the battle!

Always be *patient* and *willing to learn!*

The *bow arm* should *never* be *stiff!*

The *thumb* should *never* be *pressed!*

The *violin* should *always* be held *erect!*

All of the fingers should be used in holding the bow! Do not raise the fourth finger from the bow!

The wrist, which serves as the carburetor in violin playing, should *never be pressed!*

When practicing remember that two hours of *concentrated practicing* is worth ten hours of *casual practicing!*

Draw the bow, using the hand only, the wrist being quiet. Now on the up-bow depress the middle joints of the fingers and the knuckles of the hand. This pressure and relaxation, with immediate response from the string, produces the sharp staccato and the more accented martelé, with no fatigue on the part of the hand and arm.

Some teachers raise the middle finger while practicing the martelé. This is not necessary. The thumb is always bent outward nearly opposite to the middle finger.

Practice the martelé at the middle, point and upper third of the bow. This bowing is very effective and brilliant. Undoubtedly it descends from Baillot who was its exponent and from Massart.

The Spiccato

SPICCATO bowing is best practiced with any simple exercise, as from Kayser or Kreutzer, No. 2. The natural spiccato is found in the *Perpetual Mobile* by Bohm. This is a simple work and easily mastered. In it we repeat each note. The stroke is on the flat hair of the bow, while the staccato may be best played on the outer edge of the hair. The spiccato stroke is lateral and downward from the wrist, a combined stroke of a rotary nature. The elbow must not sink below the level of the string.

The spiccato will never be tedious if the wrist and fingers are free. The Ries *Perpetual Motion*, the Bohm works and the more difficult examples of Novacek and Paganini are excellent. When the spiccato is to be played with single notes, there is a movement of the arm necessary to produce the required effect. This is not necessary in the Bohm works. Some players produce the single note spiccato with the bow high over the strings, the raised arm moving swiftly. There is no wrist or finger action. The upper third of the bow is used. The opening measures of the *Overture* to Mendelssohn's *Midsummer Night's Dream* furnish an illustration of spiccato bowing of this kind.

The Pique Stroke

THE PIQUE stroke, found in the last movement of the *Sonata in D Major* by Leclair, also in the *Devil's Trill Sonata* by Tartini is difficult. It has a sharp, biting effect, produced by sharp pressure of the first finger on the bow, which repeats its stroke over the same spot for each succeeding note.

The Hammered Stroke at the Point of the Bow

THE ARM and hand move up and down stiffly, the bow striking on the flat surface very much like a hammer. Examples of this bowing may be found in the *Gnomentanz* by Goby Eberhardt, also in the *Ballade* by Vieuxtemps.

The Ricochet Stroke

THE RICOCHET stroke, so much used by de Beriot, is not very difficult, if the player remembers to move his arm up and down in string crossing, using the flat bow hair, with a very great freedom in the up and down movement of the hand from the wrist. The left hand should be under control, the fingers anticipating the arpeggio; that is, the entire arpeggio should be seen at once, the fingers falling simultaneously into position.

Various Bowings

By Edith L. Wynn

The Crescendo and Diminuendo

THIS Crescendo and Diminuendo bowing is very difficult to teach in early study. The child may even secure a good staccato long before he has any idea of the graduation of tone in his pieces. Long drawn bows seem monotonous to him. He must work many hours patiently. The G scale in three octaves must be practiced faithfully. Tone gradation seems very difficult. Some students of a very musical nature seem to sense gradation of tone naturally.

Learning to vary the tone by directing the bow from a point almost over the finger board, in pianissimo, to a point near the bridge, in double forte passages, is very necessary. All playing seems without color unless the student understands this form of bowing.

Often a student will practice five or six years without acquiring a tone that interests the public. Suddenly he begins to play musically. His friends are delighted. The fact is that at first he was mastering the physical side of tone color and teaching his muscles to respond. At the last he understood the method of securing a musical tone.

The Martelé

THE MARTELÉ may be practiced in the middle of the bow at first. There should be no tightening of the muscles of the arm and wrist. The Kayser and Kreutzer etudes offer many examples of this bowing. Advanced students may play the first Rode *Caprice* in this way, using the point of the bow.

To obtain a fundamental stroke with the martelé, press the string at the middle of the bow sharply. Do not use any pressure with the middle finger. The first and third fingers do the work. The finger and knuckle stroke is produced by depression of the hand at these points, on the up-stroke. Press on the down-stroke. Dip the joints and the knuckles on the up-stroke.

Draw the bow, using the hand only, the

Acquiring True Intonation

By H. E. S.

ONE VIOLINIST who has lived long enough since then to laugh reminiscently over his childhood mistakes remembers the time (and has still the scrawl on his exercise book to recall it to him) when he thought the command "Watch your 'intrination'" a polite way of saying "Watch your step!" "Intrination" has finally resolved itself into the more lucid term, "intonation," with the usual designation, but even now such a command is a sign for him to brace up and bring every faculty to the highest pitch of attention.

Two incidents have enforced this idea upon him with especial vigor.

In a room overlooking a crimson sunset on the Hudson, the great violin teacher was listening to the child play six measures of a simple melody. "The B is false," "The A is too flat," "Play that F again!" were ejaculations that thrust themselves now and then into the pupil's opaque consciousness. Suddenly the violin was snatched from his hands.

"Ach, you will *kill* me yet! See, I shall do the same to you! Can you not hear this—and this—and this!" then, with the same deviations. "Listen!" he reiterated, and played A just a shade flat. "Do you like it! Listen, then!"

The pupil winced. "Listen again!" and a distorted F sound came from the violin.

"Please!" the pupil muttered.

"Ah, then," the master replied, "Do you not pain my ears and I shall be careful of yours. And after this, when you are the performer, do not forget to be the listener, also."

It was a year or so later when an electric storm put the lights out all along the block. The pupil's hour of practice seemed destined to be admitted to the land of lost things, when someone suggested, "Why don't you practice in the dark?" A new idea!

With the first touch of bow to string a strange thing happened. Chairs, tables, small objects, rugs, chandeliers, simply were no more. *They* had gone to the land of lost things! Instead in that vast, empty blackness there grew one bright, real, living thing. It spread from the center and fled around the outer rim of the world. It made a glowing light in the darkness

Small chance then of overlooking the true essence of tone! Was it not quite full or soft enough? Change it! Was it a shade off? Right it! The hour raced by as do those in which one converses with a dear friend. For tone did for the first time become a tangible, lovely thing, capable of being molded. Now, when the violinist is asked to explain his success, he mentions first of all these two circumstances:—a master who dared to be cruel and a storm that refused to be a respecter of persons!

The Undiscovered Country

By Jean Barrett

For the violinist

"The undiscovered country from whose bourne no traveller returns . ."

is the two inches or so at the nut and point on the violinist's bow. For they are reached only at the final note of a piece; and then the player seems to get lost and the tone drifts waveringly into dead silence.

Practicing very slow movements, wherein the whole bow is used at each stroke, will familiarize one with this "undiscovered country." It will then be found to be no sterile waste, full of pitfalls, but a fairyland wherein strange, new tone-flowers bloom and rainbow shadings fill the air.

Violin Questions Answered

By MR. BRAINE

N. B.—No question will be answered in THE ETUDE *unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

The "Greatest" of These.

C. B.—I am sorry I cannot give you the name of the "finest" violinist, pianist and 'cellist in the world for the simple reason that there is no "finest" anything in this world. There is no violinist, pianist or 'cellist living whose playing stands out so superior to all others that he is entitled to be considered the greatest in the world. There is such a difference in taste among critics, musicians and music lovers that interpretations which appeal to one may not appeal to another in the same degree. Besides, there are so many splendid artists in the world that the music student should enjoy the playing of each and not try to figure out which is the greatest.

Mailing With Safety.

M. P.—To go safely by mail or express, your violin should be packed in a stout, wooden box. You can insure it for any amount you wish if you send it by express. Send it to a reputable firm of dealers in old violins. It will, no doubt, be entirely safe while in their hands.

Ruggieri Label.

R. P. C.—Ruggieri violins are valuable, but there are many imitations, good, bad and indifferent. I cannot judge whether yours is genuine or not simply on the strength of the label, since genuine and counterfeit labels read exactly the same. Any expert would first have to see your violin to give an opinion.

Appraising Violins.

J. N. P.—It would be impossible for me to give you the slightest idea of the value of your violins without seeing them. You will have to send them to a dealer in old violins for appraisal. You will find the names of several violin dealers in the advertising columns of THE ETUDE. One of them can do this for you.

Appraising the Violinist.

A. L.—Not knowing you personally and not having heard you play, I should hesitate in advising you as to whether it would be best for you to study for the profession. Having started at the age of fourteen, you can no doubt develop sufficient technic, if you have real talent for expressing and playing and feeling. It all depends on your talent and love for the work. Do not study for the profession unless you feel sure that you wish to make violin playing your life-work. If you are doubtful in your mind about the matter, your best course is to go to a large city and study in one of the conservatories or with a good private teacher. He would be able to tell you after a few months what you might hope to accomplish as a professional teacher and player. There is an excellent outlook for public school music as a profession, and the demand is very large for well-equipped teachers, especially those who understand the violin.

German Violin.

P. B. T.—As the label reads "Made in Germany," it is evident that it is not a genuine Stradivarius, as these violins are made in Cremona, Italy. The chances are that your violin is a German "factory fiddle" of little value, how little I cannot say without seeing it.

Steel Strings.

S. B.—I think you will get the best results by using the steel E string, the other three of gut, the stopping of which is properly done with silver wire. Orchestra players when playing in the open air especially, where it is damp, or in overheated hall rooms, frequently use steel A and D strings. But for solo work, most soloists prefer to have the E string and the rest of gut. While I do not think, if you had strings of the proper size, the use of the steel strings would cause the top of your violin to crush in, still I do not think their constant use would add to the violin any good.

Learning to Judge Violins.

L. C. C.—It takes years of study to qualify as a violin expert. It would be impossible to tell you in a few words how to ascertain whether or not your violin is a genuine Stradivarius. There is not one chance in a million that it is, but I cannot say positively without seeing the violin. Your only course is to send it to an expert. Read the article, "Is It Genuine?" in your March and April numbers of THE ETUDE for this year.

Private Examination.

S. M. L.—I cannot find the name listed among famous makers of the interior of your violin. However, it may be a good violin for all that. You ought to decide at once whether you wish to make a profession of music. If you do, you ought to devote all your time to music study, as music is a profession which must be learned from early youth. You have no time to lose, so you have a very late start. A "little knowledge is a dangerous thing" when it comes to entering the musical profession. In these days of keen competition, one must know the profession thoroughly. I would advise you to be examined by some eminent musician to see if you have talent enough for the profession.

Genuine?

A. C. C.—It is quite impossible, without seeing it, to give you any idea of the value of your violin with the Amati label. If it were a genuine Amati it would be worth a large sum, but there is not one chance in a hundred thousand that it is. Your only course is to take or send it to a dealer in old violins in the nearest large city.

Tuning by Fifths.

E. R. O.—The Mittenwald is not the name of a special kind of violin, but of a region in Germany where many different violin makers have turned out hundreds of thousands of violins, mostly factory-made, some good, some bad, some indifferent. 2—Tune the A string of the violin to the A of the piano; then tune the other strings in perfect fifths by playing the chords E-A, A-D, D-G. Tune the strings with the peg while playing the chord until it gives a perfect fifth. Never tune the E, D and G to their respective notes on the piano unless, as in the case of a beginner, the ear is not yet accurate enough to judge when a fifth is absolutely perfect.

Reduction Size.

F. C. R.—In a full-sized violin the distance from nut to bridge is thirteen inches. The fingerboard is ten and one-half inches in length or slightly longer.

Australian Stainer?

A. M. P.—There are many thousand imitation Stainer violins, each one containing a label like the one pasted in your instrument. No one can tell whether this is genuine or imitation without seeing it. As you live in Australia, your only course is to take the violin to one of the large Australian cities and have it examined by an expert judge of old violins. Any of the large music houses in these cities can no doubt direct you to an expert.

Muting the Violin.

C. T.—There is no reason why playing with a mute should injure the tone of your violin. Violinists who use violins made by the greatest makers of Cremona use the mute whenever the composition calls for it.

Round or Octagon Sticks.

F. P.—As to effectiveness in playing, there is no essential difference in the way sticks made in round or octagon form. One is as good as the other. Enlisted how makers have made bows in either form.

Strad?

A. A. S. and M. R. B.—Of course, it is not absolutely impossible that your violin is a genuine Stradivarius, but there is not one chance in a million that it is. Numberless violins contain counterfeit labels. Your only course is to ship it to an expert for examination, as no one can tell without seeing it whether it is genuine or an imitation.

Stradivarius Violins for Sale.

L. S.—One of the best-known firms dealing in old violins, as per their catalog, lists two Stradivarius violins, one of 1722 and the other of 1723, at $25,000 each. Stradivarius made some of his best violins around these dates.

The Luster of Old Age.

W. H.—Write to some of the violin makers who advertise in THE ETUDE concerning getting the appearance of the varnish on your violin.

Details for Varnishing.

M. S.—Varnishing a violin is a quite complicated process if the work is properly done. You will find full details in a little work, The Violin and How to Make It, by a Master of the Instrument.

Stainer Imitation.

E. G.—From your description of your violin label, I should judge that it is a factory-made imitation of a Stainer, made in the Mittenwald, in Germany. The fact that it has a lion's head instead of the conventional scroll is not a sign of great value, since violins with such heads can be bought in the cheaper grades of violins. If a genuine Stainer, the label would indicate that it was made at Absam, near Innsbruck (Germany) by Jacobus Stainer who was a famous violin maker, but this label is no doubt a counterfeit. The first Jacob Stainer had a lengthy article on Stainer and his work. You should send for a copy sold at twenty-five cents.

Century-Old Violin.

E. E. S.—According to the label in your violin, it was made in the city of Milan (Italy) in 1829, but we can find no details concerning the maker. If the violin is handmade and has a good tone it ought to be worth $100 at least.

Violins on Trial.

C. P.—In justice to its advertisers, THE ETUDE cannot undertake to recommend certain makes of violins, bows and other instruments. Your best course is to get in correspondence with firms dealing in violins, like those who advertise in THE ETUDE. Get them to send you several violins for selection, at about the price you wish to pay. You can then select the one you like and return the rest. 2. The most famous concert violinists play old violins, but these are made by famous makers and cost thousands of dollars. If you wish to pay only a moderate price, it is often better to get a new violin by a good maker, as good old violins are very expensive.

Band and Orchestra Department

(Continued from page 432)

competitive examinations, at the Paris National Conservatoire. The outcome has been a "New Era" in the art of instrumental literature—in particular that of the cornet and trumpet—endowing them with the form and character of modern classical conceptions: a field hitherto always neglected.

Thus, we have to-day a collection of some of the best authors and some of the finest concert music ever written—so valuable to the trumpeter standing in competition with masters of other instrumental works—as it is surprisingly strange to state, that no great composer of the past has ever written anything for the trumpet. Allusion is here made to Concertos, Sonatas, Suites and other standard musical forms. Still more surprising is this, when taking into consideration that wonderful valve-invention, establishing the chromatic scale for brass-instruments since one hundred years, ago. Then, too, as we know, some of the most skilful trumpeters have been living during this period.

It seems as though the very soul of this marvelous instrument, from time immemorial, has not yet been recognized. Oh! Berlioz—Wagner—Schumann—Cesar Frank and Saint-Saëns! What have ye done for us? We believe in the greater art of trumpet playing persuifying its temperamental psychology in higher ideals of latent expression and potential qualities. We believe that some day—in the near future—this splendid voice of the glorious trumpet shall be heard in the temple of classical concert music in rivalry with the master-violin!

Morceaux de Concours

1900—1er Solo de Cornet.....*George Hue*
1901—Solo de Trompette.*Camille Erlanger*
1902—Fantaisie.....*Francis Thomé*
1903—Andante & Allegro.....*Guy-Ropartz*
1904—Caprice.....*Alex Luigini*
1904—Legende de Larmor....*Alex George*
1905—Fete Joyeuse.....*Henri Dallier*
1906—Legende.....*George Enesco*
1907—Morceau de Concert.*T. F. Fenueguin*
1907—Choral.....*George Marty*
1908—Legende Heroique....*Jules Mouquet*
1909—Cantabile & Scherzetto
Philip Gaubert
1914—Variations en Ré b....*Henri Büsser*
1914—Choral & Variations..*Marx Delmas*
1919—Concertino.....*Paul Vidal*
1920—Fantaisie.....*Theo. Dubois*

Letters from Etude Friends

Indexing Etudes

TO THE ETUDE:

I long ago discovered the ETUDES to be full of such good material, both reading matter and music, that I resorted to see the first letter. Yet the practice of making clippings from magazines and throwing away what did not seem necessary never proved successful. Occasions would arise when I would need the very article I had discarded the day before. After considering the subject some time I worked out a plan which enabled me to find almost instantly any piece of music or any of the important articles of reading matter desired.

First, I take out the index sheet which appears in each December issue. These are kept as a unit bound in cardboard covers or a book of the same size to prevent them getting torn or otherwise mutilated. My ETUDE files are complete since 1914, and I have twelve index sheets, one for each year since 1914, and, when the December, 1926, issue appears, the 1926 index will be extracted and placed with the other sheets.

The ETUDES themselves are arranged with each month's issues together. For instance, all January numbers are in a compartment labeled "January," all February numbers in the February compartment, and so on, thus occupying twelve compartments. The contents of each compartment are arranged chronologically—1914 at the bottom.

Having them arranged thus, suppose I want the organ number "Memories" by Clifford Demarest. Knowing the name of the composer I need take only a glance down the list of organ music before finding it on the 1921 sheet in the month of July. There it is in the July compartment for the 1921 issue. If as sometimes happens, I do not know the name of the composer, but have only the title of the composition, it takes a little more time because the list must be scanned more closely to find the title sought. This system has afforded me much satisfaction as it enables me to find quickly *any* thing that has appeared in THE ETUDE in the last twelve years.

H. L. C. H.

Staging a "Come-Back"

TO THE ETUDE:

This is not the tale of a celebrity nor of a near-celebrity, but of a woman who, fourteen years ago, was prepared to teach piano but married instead—married a man who discouraged the continuance of musical training and practice. The birth of his child, subsequent arrival of three children and the necessity for performing her household duties, she allowed to crowd out the piano. However, at no time did she entirely forget. Then, after the expiration of these years came a serious illness that confined the woman to her bed for a sufficient length of time to allow her to think out her thoughts.

There was a boy of twelve and two girls, one and four years old. The boy had acquired a saxophone and a taste for jazz—almost, we said *jazz music*. The little girl had had two years' piano lessons under a competent teacher but she had lost interest in her study.

While convalescing the mother began spending a few minutes each day at the piano, increasing the length of time as her strength increased. She fumbled badly, had spells of discouragement—but persisted. Nobody paid much attention to her efforts save the baby girl of four. Entranced, she sat on the bench at the mother's elbow. Mother playing! One evening the mother had played over for the third time *Cherry Buds* by Frederick Keats in the August, 1919, issue of THE ETUDE. The little boy looked up from the reading that had seemingly absorbed him and asked, "Mother, what is that you are playing? It's pretty. Play it again."

The little girl of nine stands by and marvels at her mother's playing and has been inspired to work through her ambition to be able to play as well herself some day.

They do not know that mother's technic is still very poor and that it makes her feel ill at ease. But she has no longer play the pieces that she once played with ease. That will come with time and effort. Just now she is contenting herself with forging ahead to that goal and in realizing that the children are learning to enjoy and appreciate such pieces as *Narcissus*, *Träumerei* and *Simple Confession*, and that these charming melodies are counteracting the jazz that they were hearing constantly at the neighbors' and elsewhere.

FLORENCE HARTMANN TOWNSEND.

The West Australian Eisteddfod

TO THE ETUDE:

On reading the interview with Mischa Levitzki published in the September issue and headed "Music on the Other Side of the World," I was so pleased to see the fine tribute which he paid to Australia that I showed it to our morning daily paper (The West Australian) and they have reprinted it. There is no music magazine published in West Australia and, in each of the two local newspapers which regularly devote space to music, only a column a week is given.

In July, 1926, we had the West Australia Grand Eisteddfod in which a young lady, Ellen Joyce, was acclaimed to be "a truly great pianist," this announcement being affirmed three months later when Percy Grainger referred to her as being "the very way the most transcendently gifted pianoforte student he had heard in the last twenty-five years." Several hundreds of pounds have already been subscribed to a fund for putting her under a prominent teacher in New York.

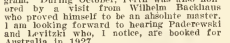
Percy Grainger gave his Perth season last July, this being brilliant in the extreme. I enjoyed every minute of the program. During October, Perth was also honored by a visit from Wilhelm Backhaus who proved himself to be an absolute master. I am looking forward to hearing Paderewski and Levitzki who, I notice, are booked for Australia in 1927.

THOMAS E. BENSON.

Distinguishing Sharps and Flats

TO THE ETUDE:

I have found one little "stunt" helpful with young pupils who become easily confused by chords containing both sharps and flats. To help them I mark the sharp with an up-stroke and the flat with a down-stroke:



and have found it quite a help in many troublesome chords.

JOSEPH H. MOORE.

"Today the artist may sing whatever she wishes, no matter how modern the song."—JENNIE GORDON.

Educational Study Notes on Music in this Etude

By EDGAR ALDEN BARRELL

Valse Miniature, by Montague Ewing.

Mr. Ewing has, in *Valse Miniature*, given us a wonderfully smooth-flowing valse with a definite melodic appeal. The phrases are beautifully balanced, and the occasional bits of imitation occurring between the hands lend an unusual interest to the composition. The cases of imitation are to be found, we may add, in the second or F Major section; they must, of course, be strongly brought out.

Devil Dance, by Lily Strickland.

In this unusually interesting composition by Miss Strickland the striking fact in this, despite the variety of time signatures, there is no feeling of disjointure or incoherence. The melody—which betrays, we think, somewhat of Russian influence—is highly characteristic; for a *Devil Dance*, however, it does not seem strongly diabolical.

Do not allow a bit of *rubato* to creep into your performance of this dance. The steadiness of the rhythm is essential.

Throughout this piece the bass part should be nearly coequal, in tone and accentuation, with the right hand melody. In measures 19-20, the left hand repeats the right-hand melody of measures 17-18. In measures 23-24 and 26-27, please do not forget to observe the inverted pedal-point on A.

This is a fine piece by one of the best known, and most highly thought of, American women composers. A sketch of Miss Strickland's life and activities has already been given in these columns.

Merry Chatter, by W. Aletter.

A picture and biographical sketch of Herr Aletter have already appeared in these columns of educational notes.

Notice how the right hand, at the beginning, is answered by the left hand, which plays the same notes an octave lower.

The second theme is, obviously, built on the first; both are handled with the composer's customary skill. The folk-song melody, which in the bass has a fine 'cello effect, is very pleasing and should be made to "sing" as much as possible.

Merry Chatter is not at all difficult so far as the notes are concerned—but the phrasing is hard and must be carried out exactly. The tonality scheme of this piece is as follows:

G Major
E Minor
G Major
C Major
G Major (Da Capo)
E Minor
G Major

Water Lilies, by Rudolf Friml.

It is many a long day since we have seen a finer four-hand piece than this one by Friml. Like all of his compositions, it is melodious, graceful, and well put together; and the rhythm of the first theme is haunting.

A brief account of Mr. Friml's life appeared on page 166 of the March, 1927, ETUDE.

To the time-direction "allegretto" we would add *ma non troppo*—for there is something languorous about the first theme especially which militates against too fast a tempo. Also please be sure that the sixteenths are sixteenths, and not eighths; otherwise the charm of the melody disappears into thin air.

The arpeggios preceding the return of the first theme would best be practised separately.

Here Comes the Parade, by M. L. Preston.

For an hour—or two, or three—you have been craning your neck and straining your eyes to catch the first glimpse of the anticipated parade . . . and look, here it comes at last! The thrill of all this is well interpreted by Mrs. Preston in her fine little march in the key of G major.

In the eight-measure introduction, be sure that the seconds G's are carefully accented.

There are no very insurmountable difficulties in the march. However, if you ignore the carefully indicated fingerings you will run into trouble at once.

Under the Stars, by Richard Krentzlin.

The keys used in this splendid waltz are:

F flat
B flat
F flat
A flat (and F minor)
E flat

All closely related, as you can see. The themes of this composition are varied and pleasing, and are logically developed.

The first seventeen measures constitute the introduction.

All waltzes are divided into two classes: languorous or "dreamy" waltzes, and the other kind. *Under the Stars*, we would say, is in the second classification.

In the F minor section, let the left-hand part be *marcato*; the right-hand part should be prettily subdued.

Under the Stars is good practice in octave playing.

Serbian Fête Day, by Heller Nicholls.

Mr. Heller Nicholls, who is a master at the noted Cheltenham School in Cheltenham, England, is one of the most prominent English composers and teachers of the present day. He is not related at all to the famous pedagogue, Stephen Heller.

The folk theme used in the introduction serves to give the right atmosphere. The F major theme, *allegretto*, is of a distinctly ferial or festival character.

In measures 33-48, observe which chords and notes are to be accented, and then comply with the directions. In the *allegretto* section the left hand part must be kept subdued.

The arpeggio in measure 81 is very easy indeed; it should be played rather swiftly, but not so swiftly that "clean" playing and clarity are sacrificed.

In measures 9-16, the left hand part is *marcato*.

Barn Dance, by James H. Rogers.

How do you figure your age? Mr. Rogers, the famous Cleveland composer, critic, organist and teacher, is sixty-nine years *young*—not sixty-nine years old—and we hope this is the way you compute your own age.

This is a fine interpretation of a regular old-fashioned barn dance, and we feel confident that it will prove a delight for teaching or recital purposes. The interposition of the "tuning up" episode is a clever bit of realism, and likewise serves as a very satisfactory interlude between the two old melodies, *Ducks in the Pond* and *The Arkansas Traveler*.

We do not know the date or place of origin of these old tunes. If you really wish to know, perhaps you had better page Mellie Dunham or some other product of the golden age of the barn dance. And even then, it is likely that you could not obtain the information you seek.

Mr. Rogers has presented the thematic material in the best way imaginable. We would have you notice carefully and meticulously he has harmonized these two old tunes.

Black-eyed Susies, by A. Louis Scarmolin.

Mr. Scarmolin has here a very graceful little piece, and one which we are sure many people will enjoy playing. This composition is from a set of six sketches called *Garden Sketches*, of which the other numbers are *Goldenrod Waving Buga, Buttercups, Grasshoppers, and Ladybug*.

Mr. Scarmolin lives in Union City, New Jersey, and is writing some of the finest teaching pieces and recital songs of any American composer we know.

The Performing Bear, by Josef Reiter.

This is the best "bear" piece yet, and very skilfully constructed. Observe the variety of rhythm. The two keys employed are C Minor and A flat Major.

If we care to synthesize this composition carefully, we shall at once discover that it contains a great deal of excellent technical material, cleverly and very surreptitiously introduced.

This is a fine principle and carries out our own theory—previously stated in these columns—that the most successful teacher, especially today, is he who conveys his instruction *stealthily*. The student must never be overmuch aware that he is being taught. In measures 37-42 notice the good "off beat" effect in the right hand.

The A flat theme—somehow reminiscent of a theme in Jan Sibelius' *Finlandia*—is very lovely, and makes one suspect that the bear has stopped performing for a minute in the approach of some one carrying a bag of peanuts, perhaps.

Sleepy Time, by Ora Hart Weddle.

A dreamy, drowsy little melody in the usual 6-8 time of lullabies. The phrasing and fingering are carefully indicated. The little lyric which accompanies this first grade piece strikes us as being very excellent and suitable; there is splendid credulity and *naïveté* in the sentence, "Soon will come, as a surprise, Fairies tonight."

Menuet, by Erik Meyer-Helmund.

E. MEYER-HELMUND

Meyer-Helmund was born in Leningrad in 1861. A pupil of Kiel and Stockhausen, he traveled extensively as a concert singer during the years 1881-1906; on these trips he introduced many of his own lovely songs.

Though known mainly as a song composer, Meyer-Helmund has also written much very charming piano material, of which this *Menuet* is a good example. It is graceful, and planned with consummate knowledge of the medium.

Phrase measures 7-8 very carefully; and notice, please, that there are no staccato notes in these measures.

This piece offers a fine opportunity for tonal gradations.

In measures 65-68 practice the left-hand part separately until you can surely make each note "half staccato" as marked.

This is an altogether exceptional minuet. Meriting very careful study, it is a piece which will *help you grow* in your touch and interpretation.

In Dreamland, by H. P. Hopkins.

By the nature of his thematic material and the choice of 6-8 time, Mr. Hopkins establishes a really convincing atmosphere.

Languido means, of course, "in a languid manner."

For the last measure of all, use only the softest stop—such as the Aeoline (Aeoling)—and have both hands on the Swell. The D Major section should be taken, as marked, rather faster than the rest of the piece.

Valse-Intermezzo, by Hans S. Linne.

A few months ago THE ETUDE had the pleasure of publishing a song by Mr. Linne—*Pierrot, Pierrette* by name—and at that time a biographical sketch of the composer was given in these columns.

In the violin piece in this issue Mr. Linne again discloses his fine melodic gifts and his grasp of the composer's technic. The double stopping in the F Major section is pleasing, particularly as the *glissondo* is introduced.

Vylda's Lullaby, by L. J. O. Fontaine.

L. J. O. FONTAINE

Mr. Fontaine, who is one of the most prominent teachers and composers in New Bedford, Massachusetts, as well as an excellent organist, has often been represented in THE ETUDE by piano compositions of extreme merit; however, this is the first time that one of his charming songs has found its way into our magazine. This is a lullaby of distinction, a somnolent melody supported by an interesting and suitable accompaniment. The contrast of keys—C Major and A flat Major—is of good effect.

Sing this lullaby very tenderly and swayingly, and enunciate all consonants meticulously.

And now for a confession: we do not know who Vylda is. It sounds like the name of a Norse child. The poem is by Mrs. E. V. L. Cady, a townswoman of the composer, and we plan to ask Mrs. Cary, some time, who her Vylda may be.

How the Elephant Got His Trunk, by Frieda Peycke.

If the incident had occurred at a customs house, we would say that the elephant probably had a difficult time getting his trunk. However, it did not—and, anyway, this is all beside the point and is just a somewhat silly pun on the word "trunk."

The poem of this recitation-song is extremely clever and details (with an accuracy which Mr. Charles Darwin might have questioned) the way an elephant's physical formation was affected by his curiosity.

This makes a fine recital number. If you speak it (or sing it) looking like Hamlet or Madame X, it seems likely that your audience will fail to get the humor of the situation.

In Arcady with Thee, by R. S. Stoughton.

As a composer, Mr. Stoughton is eminently versatile. His organ writing, piano pieces and other compositions are all equally convincing.

This *In Arcady with Thee* is as fine and as unhackneyed a song, we think, as he has yet produced; the melodies are limpidly lovely, the lyric (by Edwin Wright) is splendidly poetical; and the change from common time to 3-4 for the refrain is excellent. Do not overdo the use of portamento in this song.

Arcady, as you all know, is the land of those mad, but happy heings known as lovers.

Ye Must Be Born Again, by Mrs. R. R. Forman.

The poem, by Rev. I. S. Yerks, is unusually singable and "strong," and Mrs. Forman has evolved for it what seems to us to be a highly sympathetic setting. Mrs. Forman is well-known by her fine operettas, part-songs, solo songs and piano pieces; her melodies are always characteristically her own, and her command of musical form is unfailing.

In the first stanza there should certainly be a breath taken between the words "peace" and "truth." In the second stanza, we recommend separating "believe we" and "and wait."

The climaxes of this song are powerful and well arrived at. Each time that "must" is repeated you must try to give it stronger accentuation.

The last four measures are to be taken *molto ritardando*, and *marcatissimo*.

Erratum

The composer of *Birds in Springtime*, which appeared in the April issue, is not C. S. Morrison—as stated—but R. S. Morrison.

"Symphonies, like short skirts, are coming in again—or so it appears to the observer on the tonal watch tower. There was a time, during the first decade of the present century, when it seemed as if contemporary composers had almost decided to throw over the symphonic form as too cumbersome and unresponsive to serve the modern musical examination. Everyone was writing 'tone-poems' then."—LAWRENCE GILMAN, IN *The Sackbut*.

Summer Class for Children

By Mrs. Paul J. Leach

IN THE Summer Music Class the children should be grouped according to age, though if some child is unusually advanced and wishes to go into an older group, she may do so.

Ten children is enough for one class; good work may be done with less, but not with more. The charge should be as reasonable as possible, but the combined amount more than that received for the same time spent in giving private lessons. The class work, of course, demands considerable preparation, and the question of discipline is almost certain to arise. However, if the work is made interesting and varied, the attention of the children may easily be held.

The time of the summer class may be divided as follows:

40 minutes—Biography of some musician.
20 minutes—Music.
20 minutes—Blackboard drill.
20 minutes—Drill in rhythm and ear-training.
20 minutes—Musical games.

For the biographical work, "The Child's Own Book of Great Musicians" by Tapper may be used to advantage. These little books are very interesting to the children. The filling of one book should take five weeks. The children read the printed matter aloud in turn; the teacher talks it over with them and makes any necessary explanations; and a brief review is made of what has been covered previously. Pasting in the pictures is very fascinating work for the children. It is well to play compositions of the composer whose book is being made, or the particular compositions mentioned, as the children are always anxious to know what "the pieces sound like."

The rest of the time devoted to music is used by the children. Anyone who has an exercise or piece well learned is allowed to play it for the others. Strict attention must be given to each performance.

The blackboard drill consists of writing notes or spelling words on the staff, of writing key signatures and scales, and dividing notes into measures according to the time signature.

Musical games may be gathered from various sources. For instance, when the Bach book is being made a large picture of Bach, mounted on cardboard, is cut into several irregular pieces and hidden around the studio. The children have great fun hunting for the pieces, and when they are found, in putting them together to see whose picture they make.

Occasionally there is a guest day when each pupil invites a friend. Sometimes the mothers may be the guests so that they may see the work being done. They will be very enthusiastic about the class, as it holds the children's interest and gives them much help and information concerning the theory of music.

A Musical Library

By Sid G. Hedges

HE who does not possess much music cannot actually claim to be a music-lover, for to the true musician the atmosphere of a comprehensive musical library is almost as necessary as oxygen.

Merely to know the classic composition by sight is an inspiration. Think how much more a virtuoso's recital may be appreciated if the entire program is studied beforehand! Besides, when the friend arrives who is able to play them, there they are ready for him.

But this business of getting a library is no easy matter. In fact, careful plans for its accomplishment will have to be made, and the sooner one starts the easier the task will be.

It is good to set by every week a regular sum, however small, to be spent on music. It is not necessary to get a quantity of ordinary works simply because one is a beginner. Study rapidly carries one beyond elementary stages where simplified music becomes useless.

The library should consist of standard compositions, with no regard being given to whether or not they are beyond one's immediate technical ability.

It is wisest to begin by procuring some comprehensive albums. Of these there are many which have mixed contents. These are ideal. There may be included some of the great concertos which all should know, though only the talented performer can play. On the other hand, there will be undying pieces like *Traumerei*—playable by almost anyone.

Probably an operatic fantasia or selection will occur, guiding one to the vast and wonderful realm of "opera." From these one becomes acquainted with "Standard Overtures." A pleasing movement from a sonata will suggest that all sonatas by that particular composer be purchased. Thus do the albums open up wide fields.

Musical price-lists should be obtained, and every well-known piece marked down for eventual purchase. By this careful systematic buying, a library grows rapidly.

One should, if possible, get music bound uniformly as one goes along. So, gradually one will obtain a fine array of durable books of music, the mere sight of which will infuse a longing to explore them.

A Practical Plan for Two-Piano Work

By Harold M. Smith

Two pianos in the studio will give the student that experience under guidance in practical ensemble work such as is seldom granted him. For this reason it is wise to include a certain amount of this important work in the lesson course.

Secure a few good school orchestra books, from beginner's grade upwards (piano and solo violin parts only). The pupil may now be called upon to play the piano part at sight (or after study) while the teacher plays the melody from the violin score on the other piano. The melody may be doubled up, octaves in the right hand and single notes in the left, or may be played exactly as scored for violin.

Some very beautiful and striking effects may be secured through the exercise of some ingenuity, by the introduction of an alto voice, arpeggios, tremolo octaves and various other figures, while the melody is carried throughout.

Similar experience may be had with vocal solos and violin pieces, many of which THE ETUDE offers. This plan overcomes the obstacle of costly music arranged for two pianos, which would be prohibitive to many students. Pupils are generally very fond of this work and aim to have a well prepared lesson, with the promise of ensemble practice to follow.

A Toy Symphony That Paid

By G. M. Stein

MY PIANO class consisted of one pupil. Since others did not come as fast as could be wished I started a Toy Symphony class. The first lesson had five pupils present, my pupil and four invited guests. At the lesson the children were told to bring any friends who might be interested. In two months' time the group had twenty-five members, too many for one class. In four months time I had two large classes.

Through these classes I secured over twenty piano pupils. The class was free to my piano pupils and to any others who showed signs of becoming so. Whenever I heard of prospective pupils I invited them to the class. Nine out of ten registered for lessons.

The instruments used were as follows:

1 piano	1 nightingale
1 pair cymbals	1 trumpet
1 pair castanets	1 snare drum
1 pair wrist bells	2 tambourines
1 small bell	4 glockenspiels
4 triangles	

The toy instruments bought cost less than $15.00. When there were too many pupils for the number of instruments some played on tin pans and some brought toy instruments of their own. Young violin pupils were welcome to the class and added to the musical value.

Many class members did not know a whole note from a half note when they started. Therefore, the music which was arranged from piano pieces was of necessity very simple. The lessons were enjoyable affairs, though often it was hard to keep them orderly.

After a few weeks we were asked to take part in church and public school programs. Several new piano pupils were secured through these appearances.

This work is successful with children under twelve years of age. Those under nine make poor pupils in class (but they will not stay away), and those over twelve think they are too old for such nonsense.

The piano pupils who attended the class progressed faster than those who did not and had a better sense of rhythm. The children took an interest in making the most of the instruments and getting the best effects from the music.

This class netted me more results in pupils, money and pleasure than seventy-five dollars' worth of newspaper advertising. Therefore, teachers, why not have a Toy Symphony?

Make One Hour of Practice Count for Two

(Getting Results with a Clock)

By Marguerite C. Kaiser

HIGH SCHOOL pupils, school-teachers and business folk who take piano lessons regard the short periods of practice a tremendous handicap. If they could only give the art more time, they say, what progress they would make!

Success of practice depends not so much on the *time* as on the *intensity*. It is possible to make that one hour count for two by following a very simple plan.

Place a clock on your piano (and be sure it is one in which the minutes and minute hand are prominent). Now, with the minute-hand on a minute-line, begin practicing one of your trill, chord, scale, arpeggio, octave or double-third exercises and continue for exactly five minutes, occasionally glancing up at the clock to see that you are taking only the time allotted. Do this with each exercise.

This experiment will prove a revelation. Time seems so long to the student that if he practices an exercise five minutes he imagines he has been doing it for ten or fifteen. Thus he continuously fools himself, believing all the while that he has practiced one hour, when in reality he has merely put in one-half hour's work. *One minute actually timed is twice as long a period* as one suffered to pass unobserved.

Therefore, to make your usual hour of practice count for two—practice with a clock.

Early Irish Music

By H. Edmund Elverson

A TASTE for music seems to have been indigenous to Ireland; and we read that among the early inhabitants, "Every virgin and every hero could touch the harp long before the peaceful arts got hold in the island." At the "Feast of Shells" the harp passed from hand to hand; each of the group was expected to take a turn at singing; and to be unable to sweep the harp-strings in a finished fashion was deemed a disgrace.

Collier tells us that "The history and the poetry of a nation are, in their infant forms, identical. When the old Greeks taught in their mythology that Memory was the mother of the Muses, they embodied in a striking personification the fact that the rude language in which men emerging from savagery used to chant the story of their deeds to their children was couched in rough meter, in order that the ring of the lines might help the memory to retain the tale."

Now the oldest authenticated remains of early British literature, or, in fact, of modern European literature, are some scraps of Irish verse found in the "Annalists" and believed to belong to the fifth century. "The Psalter of Cashel," compiled in the ninth century, is a collection of metrical ballads sung by the minstrels. The early Latin poems of St. Columbanus glow in the dawn of their period with a more than ordinary light.

"The pursuit of technic almost has destroyed music."—ARNOLD DOLMETSCH.

Answers to Can You Tell? Group No. 2

(See page 424, this issue)

1. Jacopo Peri. The Opera was "Euridice," produced in Florence, 1600.
2. 1770.
3. A scale of six consecutive whole steps. Example, C, D, E, F-sharp, G-sharp, A-sharp and C.
4. Three sounds struck simultaneously and arranged as follows: Root or Fundamental, the Third above the Root and the Fifth above the Root.
5. Schönberg, Stravinsky, Hindemith, Prokofieff, Cyril Scott, Eugene Goosens.
6. The Tremolo of the stringed instruments: the use of the Seventh and Ninth without preparation; the use of the Diminished Seventh Chord. (Monteverde, Italian Composer, 1568—1643).
7. The art of combining two or more independent voice parts.
8. Bach, Beethoven, Brahms.
9. Rouget de Lisle.
10. Plucking the strings instead of playing with the bow.

WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

Question and Answer Department

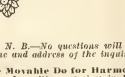
Conducted by

ARTHUR DE GUICHARD

N. B.—No questions will be answered in THE ETUDE *unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

The Movable Do for Harmony Work.

Q. In writing exercises in Harmony, is it correct to employ the exercise known as the "movable do?" For example, in the two accompanying chords



I find it easier to read the notes as do, mi, sol, do and sol, mi, sol, do, than to read them as: E-G-B-E and B-E-G-B, respectively. Which is the better way; that is, which is adopted by serious students in harmony?

E. D. A., Barbados, B. W. I.

A. It is quite "correct" for you to employ the movable *do* in the study of Harmony provided you have mastered all its combinations and apply them to the established notation of notes written on the great staff of eleven lines (that is, two staves of five lines each, with an intermediate *leger* line). The example you give is correct if you state that the key is that of E major, so that it may be known that the note E is the *do* or tonic. That, however, takes it for granted that the person employing the movable *do* must have a complete knowledge of the established notation; otherwise he would not be conversant with the different keys, their major and minor modes, diatonic and chromatic progressions, tonic and all the dominant chords, together with an intimate and ever-ready acquaintance with modulation in every form. Briefly, the movable *do* appeals to the ear, while the established form appeals to the eye and shows the harmonic construction at a glance—and harmony is a musical architecture built upon a base (bass) or foundation. The movable *do* is an extremely useful adjunct to the established system. Hardly is the musician who is an adept in both. But, if one has to choose between them, the choice should be given to the established system which is used far more by students and musicians.

Ground Bass—Basso ostinato—Purcell.

Q. What is meant by a "ground bass" Is not the bass always at the ground or foundation of any harmony or piece of music? Will you, please, explain, and give example that justifies its use?—MISS E. T., HOBOKEN, NEW JERSEY.

A. A Ground Bass is a subject of some four or eight measures, repeated throughout the composition or movement, upon which the other parts are written—the melody and harmony frequently changing, but the base figure always remaining the same. The Italian name for it is *basso ostinato*. A very fine example of the Ground Bass occurs in the opera, "Dido and Æneas," written by Henry Purcell who was born in the nineteen, about the year 1677. It was a species of pastime for the composers of that period to compose pieces which were called *folias* or *follias* upon various ground basses. The rules for such compositions are to be found in the "Chelys Minuritonem or the Division Viol," by Christopher Simpson.

Nationality of the Bagpipe.

Q. An Irish parade recently took place in this city (Boston, Massachusetts), in which bagpipes played a principal part. Why are bagpipes used? I have always thought that the bagpipe was a typical Scotch instrument! Please tell me something about it.—JEANNE, Brookline, Massachusetts.

A. It is a difficult matter to determine the nationality of the bagpipe. It is very ancient; records mention it as having been used in the classic days of Greece and Rome, presumably by Grecians and Romans who were not acquainted with Irish or with Scotch. It is most probable that the Irish bagpipe is of greater antiquity than the Scotch pipe, for there exist references to it in manuscripts of the fifth century.

The Theory of Music.

Q. What is really understood by the term "Theory of Music?" What does it include? Is it essential for an instrumentalist to learn it? Cannot one become a good performer without studying musical theory? Is there not danger in wasting a pupil's time by the study of theory when there is so much to be done in acquiring technical dexterity?—A. C. *Jones* in acquiring technical dexterity?—A. C. D., Cambridge, Massachusetts.

A. The Theory of Music is to music what grammar is to language. Literature is the language of words, governed by the rules of grammar and composition. Music is the language of musical sounds, also governed by rules of grammar and composition. These rules form the Theory of Music, which comprises musical notation (staves, keys, notes, sharps, flats and naturals), relation of keys and modes, accents, signs of expression, time values, rests, rhythm, meter, degrees of speed (each division with its sub-divisions). The study of the Theory of Music is absolutely essential to every musician, player or singer; indeed, the very first lesson in piano brings the pupil face to face with elementary theory by the presentation of the stave with its lines and spaces and all that is marked thereon. The pupil who acquires finger dexterity without a deep, thorough study of musical theory will never be anything more than a superficial skimmer of the surface of musical possibilities—sound without soul.

Harmony and Melody.

Q. What is the difference between Harmony and Melody? I know that a melody is a tune; but when two voices sing a duet, is not that also a melody? I read recently in a magazine story that the heroine sang a song "most harmoniously;" so the two terms would seem to be interchangeable!—Vocalist, New Rochelle, New York.

A. Melody is a succession of single sounds. Harmony is the simultaneous sound of two or more dissimilar notes—this may take the form of a single chord, or a succession of chords; or it may be the simultaneous blending of two or more melodies (counterpoint), as in a duet, trio, quartet, and so forth. That magazine heroine was a phenomenon! She may have sung "most *melodiously*," but her song was melody, not harmony. It probably sung harmony with the accompaniment, but —unless she sang both together, melody and accompaniment—her melody, consisting of a succession of single sounds, must have been sung melodiously, not "harmoniously."

Tetrachord—Scale Formation.

Q. What is a Tetrachord? What is its use? Has it anything to do with scale formation?—E. S., Newton Center, Massachusetts.

A. A tetrachord is a series of four conjunct notes. A major scale consists of two equal tetrachords of two and a-half tones each. By means of progressing regularly through a series of tetrachords, we accomplish what is termed the Circle of Fifths (*i.e.*, the regular series of perfect fifths, each fifth becoming the key-note of a new key which is, of course, closely related to its primary note, seeing that the fifth is its dominant). Normal procedure through *disjunct* tetrachords gives a succession of sharper keys; proceeding through *conjunct* tetrachords gives a succession of flatter keys. Example:

The Art of Singing Words: How to Pronounce Them.

Q. Will you please inform me where to get your "Art of Singing Words" Is there any rule for pronunciation of such words as "evil" (ev-il or ev'l), "people" (pee-pul or pee-p'l), "little" (lit-tul or lit'l)? I have often wanted to find an authority on these questions, but have so far failed to do so—Medicine Hat, Alta., Canada.

A. "The Art of Singing Words," by this writer, is published by the University Society, New York City. A very useful work which should be in the hands of all singers and speakers is, "A Desk-Book of 25,000 Words Frequently Mispronounced," by Frank H. Vizetelly.

Singer's Etude

(*Continued from page 461*)

with correct pronunciation and distinct enunciation. Then our singers would have not only models on which to form themselves, but they would have also an intelligent public insisting upon conformity to the standard.

The singers and the teachers of singing have their faults, but in this matter of good English they should be compelled to bear but a small share of the blame. We are a nation, but as a race we are yet in the formative state, and the English language is the cultural background of only a part of our people. As our speech improves in the home it will improve in the concert hall.

Distinct Enunciation

IT IS in the matter of clear enunciation that our singers are most to be criticised. In the beauty of their natural voices and in vocal technic they hold their own well enough; but there is constant complaint concerning their enunciation.

There are several small problems within the larger one. It is only recently that there has been an insistent demand from the American public for the use of clear, understandable English in singing. For the most part, our young singers have spent much more time and mental energy on mastering Italian, French or German than they have on their English. Also, they have felt more pride in being complimented on their proficiency in any foreign tongue than in English. In fact, English was left pretty much to shift for itself.

Enunciation Means Study

NOW, when it comes to distinct enunciation in singing, no tongue can be left to shift for itself. Clear enunciation is altogether too difficult in any language for such free and easy methods.

There is another and very pressing question. Whether or not, after all your labors, you pronounce your French properly and clearly most of your audience cannot tell, for the simple reason that they do not understand the language. But when it comes to English, they are competent judges. They know well whether or not you told the story of the song so that they could understand it. Consequently, they can apply much more exacting standards to the English; and, very properly, they do apply them. For many singers it is unfortunate that the most severe standard is to be applied to the language with which they have taken the least pains. Time to wake up!

Why Sing English?

THERE is little sense in singing a song in English unless you can tell its story so clearly that your hearers will understand it. The first thing for you as a singer to comprehend in all its bearings is that you are not speaking the words, but singing them. You are singing, not speaking. The sustained tone of song is the essential; and the enunciation must be so adjusted that it in no way interferes with the beauty of the singing tone. Many young singers fail to grasp the importance of this elemental fact. They try to enunciate the words "clearly, just as though they were speaking them," and so lose the sense of the vocal poise—and all the fat is in the fire.

How It Is Done

THE ARTICULATION of the consonants is, of course, essential to clear enunciation, but this does not in any way interfere with the vocal poise. The tone is a question of the freedom of the throat action; whereas, in singing, the consonants are formed by the lips, the teeth and the tip of the tongue. If the tone is freely produced it focuses in the front of the mouth, where the enunciatory organs can get at it to the best advantage. The inter-action between the tone producing mechanism and the enunciatory organs is a natural function. When we understand nature's laws and have so trained ourselves that we comply with them, the tone can be formed into words with ease and precision. This training is studio work; but it can be done and fine results produced.

Remember, however, that you are not speaking the words; you are singing them. With this basic thought clearly in your mind, the whole subject begins to shape itself so that the various parts coördinate.

The tone comes first, and it must be beautiful or there is no reason for singing. Then this tone must be formed into words correctly pronounced and distinctly enunciated without disturbing the vocal poise. Unless the student learns to do this, he will never become an artist.

Keep Time

LEARN TO COUNT, so that you can keep time. Many young singers are indifferent as to the time values of the notes and apt to grow resentful if the matter be insisted upon by the teacher. There is nothing the matter with them. They merely do not realize the importance of the subject. They think that singing is all a question of voice plus something of that mysterious quality known as "soul." Voice and soul, in very truth, the singer must have; but to make these gifts of avail he must know his profession, and the foundation of music is rhythm.

If you are to enter on the third beat of the fourth measure of a song in four-four time, how will you know when the exact moment has arrived? Manifestly only by counting all the preceding beats. It is not enough to have a good accompanist on whom to depend. He may know his profession, and he certainly ought to if he is to make a profession out of it. But why should you not also know yours?

There is not great difficulty about the matter for one who is naturally musical. It means simply getting "down to brass tacks" and counting. If you wish to know how much money you have in your purse, how do you find out? If you wish to be sure of the time in music, you must do exactly the same thing. Count it.

A young singer once got an engagement to tour with an orchestra. The conductor was much pleased with his voice and style and said to his teacher, "I like him very much. He has a fine voice, sings well, and I think will make a genuine success. And when he has finished this tour he will look on a sixteenth note with more respect than he now looks on a ten-dollar bill."

Before this conductor had finished with him he knew how to count.

The Penny Method

By Josephine Clark

IN THE piano bench or on a shelf, have each child keep his penny box with name prominently affixed and a sure cover. Toy trunks and fancy receptacles of all kinds show off well, and the children are proud of them. Offer to double the money earned by the winner at the next recital and work out your own system for earning them.

My goal is a repertoire for every pupil. In studying a new piece, the child starts with five pennies at the left of the keyboard, marks off a four measure section and begins his work as methodically as if he were building a brick wall. Right hand's part: tap the rhythm with the metronome; say the names of the notes aloud, looking for accidentals especially and studying the fingering. Then memorize it with the pennies, putting one on the right side of the piano when a perfect repetition has been accomplished and bringing them *all* back when a mistake has been made.

When all five are finally over, one is dropped into the box which is carried back and forth to the music lessons. Repeat for the other hand and repeat again for both together, giving the child three for the first four measures. Then go over the next section in the same way; lastly, cement the two sections together with five pennies. There is no assignment or other limit on money earned. At the lesson he must prove his right to the money. We don't argue any more about counting aloud. We simply put no pennies in the box after an otherwise perfect performance.

After a piece has been completely "pennied," it is put in repertoire and played with five pennies every day, the pupil earning one for each day he does it. In playing repertoire I grant the whole five or six pennies if the piece is played without a stop or change of expression for blunders. If it gets inaccurate, it is taken out of repertoire and pennied all over again.

When the pupil has five pieces we call them Old Repertoire. Make cards for each piece but go over only the top card with the five pennies and the rest once with the music very carefully. When he has ten, he joins the repertoire class and we have a grand celebration.

It is better not to look into the boxes or allow the pupil to do so till the final count, as that keeps everyone working. This is the only prize I give now and is by far the fairest, as each penny represents *work* not *talent*.

Public School Music Department

(Continued from page 431)

with a small raised platform and the pianist should have the piano swung around in a position to observe the beat of the leader. The lid of the piano should be opened and, in this position, away from the wall, the maximum resonance will be obtained.

Selection of the Leader and Accompanist

SPACE WILL NOT permit of a discussion of the qualifications of the assembly leader and accompanist. The teachers who are best qualified should be selected. The principal and the music supervisor are often in a quandary with regard to this selection. When this is the case, a plan of rotating all of the teachers in these positions may be adopted. Each teacher should be called on to conduct the assembly for a period of two or more weeks. The outstanding teacher or teachers who can conduct well and play well will be discovered. In due course of time the best combination should be regularly assigned to the work and alternates chosen for service whenever the occasion arises.

There is an outstanding observation to make in regard to the interpretation of songs by the average school assembly leader, and that is the general fault of creating an unmusical hiatus in the interpretation of songs. The school teacher is trained to observe definitely the punctuation of poetry, and she will carry this practice out in the interpretation of songs.

Some great poetry is complete in itself and cannot be linked to music, while musical verse lends itself readily to musical setting. With this thought in mind we should guard against taking of too great liberty with the rhythm of the song. Particular care should be exercised in joining phrases. No dead stops should occur in the body of the song. This staggers the flow of rhythm and disturbs the singers unduly, as their natural impulse is to sing on to the final cadence or point of repose.

The period form in music is ordinarily larger than the sentence in verse. The stanza is the artistic unit, and the measured form of its musical setting must move from start to finish without pause unless definitely marked by the composer. It is considered most inartistic to insert holds or pauses at the end of phrases. The long notes of the musical setting represent the composer's interpretation of the text; and we must not consciously, or unconsciously, disturb the original form.

Combined Course in History, Appreciation and Harmony

Part VII

(Continued from page 402, May, 1927, Issue)

Page numbers referring to *Musical History* study are those in "The Standard History of Music" (Cooke); those aligned with *Appreciation* listings are pages in "Standard History Record Supplement;" and the book for *Harmony* study, to which reference is made, is "Harmony Book for Beginners" (Orem). In each issue is published enough of this course for study during one month.

TERM 2—Part 2

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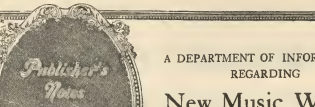

A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS

Advance of Publication Offers

June, 1927

Album of Cross-Hand Pieces—Piano	.30
Beginner's Method for the Saxophone	.40
Beginner's Voice Book—Proschowsky	1.50
Book of Part Songs for Boys With Changing Voices	.30
Brahm's First Steps for Young Piano Beginners	.25
Eclectic Piano Studies—Heinze	.35
First Garland of Flowers—Violin and Piano—Weiss	.35
Forty Negro Spirituals—White	.75
H. M. S. Pinafore—Sullivan	.50
Himalayan Sketches—Piano—Strickland	.60
Junior Anthem Book—Barnes	.20
Manger and the Star, The—Choral Cantata for Christmas—Stults	.30
Melodious Study Album for Young Players—Sartorio	.30
Miss Polly's Patch Work Quilt—Operetta —Stults	.45
New Collection of Favorite Songs and Choruses for All Occasions	.10
New First and Third Position Album—Violin and Piano	.50
Piano Dialogs—Four Hands—Cramm	.50
Raghag, A—Six American Pieces for Piano—Gilbert	.30
Secular Two-Part Song Collection	.30
Six Recreation Pieces—Four Hands —Bernard	.35
Twenty-five Primary Pieces—Wright	.35
Twenty-four Melodious and Progressive Studies—Gurlitt	.30
Violin Method for Beginners—Hathaway	.40

Summer Reading For Music Lovers

For most music workers there is now a period of comparative calm when it is possible to turn into paths that are usually closed to busy teachers, musicians and music lovers. What better way to employ a part of the extra time than by getting better acquainted with the story of music itself? It is a fascinating subject and yet one on which too few are really well informed. Musical history, biography, criticism, appreciation—all bear closely upon the everyday activities of the teacher, student and music lover. The knowledge and inspiration to be gained through the study of these subjects are of incalculable value. It is not necessary to acquire a large musical library or even to have access to one. A single volume of biography or history, well conned, soon provides a firm foundation for further reading and study. Almost any book of this kind that has met a publisher's test may be taken up with profit. We are not attempting to outline a course of musical reading, but will gladly mail a descriptive catalog of musical literature that will help any interested person to select whatever may make the greatest appeal to the individual.

New Music to Examine In Summer

During the summer months we shall send out limited assortments of New Music for examination to as many customers as express the wish to receive New Music on these terms. The New Music will be for piano or voice, or both, and may be had without obligation to purchase. The material will consist almost entirely of numbers that may be used for teaching or recital purposes. Whether one is teaching or not during the summer, it is well to use some of the time to examine and to get acquainted with as many of the new things as possible. We are about to distribute a group of selected compositions of more than ordinary promise and we know that a multitude of our year-round patrons will want to see these new numbers. A post-card request indicating whether piano or vocal music is wanted, with the words "Summer New Music" added, is all that is necessary. These small lots of New Music will go out in June, July and August and then stop. Pay for what is used, send the rest back for credit.

Miss Polly's Patch-Work Quilt—Operetta By R. M. Stults

Some composers when they achieve success forsake their former walks of life and perhaps in a set where they think there is opportunity for them to rub shoulders with others who have made names for themselves, they lead lives of artificiality. R. M. Stults has remained with the people, and because he has a heart interest with those in his community, he is able to appreciate just what the public likes to hear most from amateur singers and musicians, and likewise, he knows exactly how much he can expect of the amateurs for whom he intends many of his works. *Miss Polly's Patch-work Quilt* is intended for groups of young people singing church organizations, or in communities where there is no talent for working in dance choruses and other little novelties that frequently fill out the entertaining qualities of an amateur musical play. This little operetta is one that amateurs will have great fun in producing, and in addition to entertaining their audiences, they will find it a good medium for helping out when there is need of something by which to raise money. The words and lyrics are by Lida Larrimore Turner and there is plenty of humor and action in the plot, all of which has been well brought out and enhanced by the clever, charming, melodious and most suitable music composed by R. M. Stults. Even if in reading this note you pass by the opportunity to secure a copy of it at the advance of publication price of 45 cents, postpaid, because you feel that there never will come a time when you will have anything to do with the production of amateur operettas, just remember its title and if you should ever hear of it being advertised in your community, go and enjoy this work by the composer whose famous song, "The Sweetest Story Ever Told," you have often sung or enjoyed hearing.

Himalayan Sketches—Suite for Piano By Lily Strickland

The Devil Dance, No. 1, from the *Himalayan Sketches* by Lily Strickland, will be found among the music pages of this issue. In this new volume of characteristic pieces the composer has endeavored to put into Western notation the Indian Hill music in its varied moods. Alternately bold and animated, wistful and illusive, the unusual scale system, the eternal minor effect and the almost hypnotic monotony of the themes, make up the very essence of musical Orientalism. The remaining four numbers are: *Sikkhamo Bhutias Lullaby*, *On the Trail* (Tibetan Marching Song), *Hill Twilight Song*, *Buddhist Temple Chant*. In all of these numbers the composer has employed authentic Indian themes. A valuable program novelty.

The special introductory price in advance of publication is 60 cents per copy, postpaid.

Light, More Light By James Francis Cooke

This work by James Francis Cooke, for twenty years editor of THE ETUDE, will be received with cordial welcome by our patrons, although it is not a musical book and for that reason was not published by the Theodore Presser Company, but by the well-known Philadelphia house of Dorrance & Company.

The book might have been called "The Road to the Life Triumphant." The author, in his vast contact with many of the greatest men and women of our times, has endeavored to present those fundamental principles that made possible their giant achievement, their happiness, their prosperity, their peace of mind and their exalted position in the eyes of men.

In addition to this the author gives practical helps and aids for daily conduct and achievement which will unquestionably help thousands to security, joy, courage and life success.

The book has a distinctly spiritual background, but is wholly undenominational in that it is amplified by three hundred quotations from the great writers of history, sacred and secular, confirming the thought presented. The book is devoid of "fads" or "isms." It will be of especial value to ambitious workers who have become discouraged because their best efforts have not brought them the success they have aspired to secure.

Mr. Cooke, because of the unusually fortunate results which have been forthcoming from many of the large and small undertakings in which he is concerned, is often asked, "How can you find time for accomplishment?" His answer says that "Light, More Light," is the answer.

Copies will be sent to ETUDE readers upon receipt of price, $1.50. Mr. Cooke will personally autograph the first one hundred copies sent.

Heart Songs

We bring this book to the attention of our readers because it is one of the best collections of old favorites that one can procure, embracing all the "home" songs that Americans love to sing. Folk songs and love songs of all nations, and, of course, patriotic numbers, as well as some of the world's best sacred numbers, also are included. This book is not to be confused with the usual collection because it is presented in a most desirable form, being of a size and binding that makes it an acceptable companion for literature books on the shelf or in the book rack or between book-ends upon a table. Even if one did not play or sing, he would get considerably more than $1.25 worth of enjoyment in having this book conveniently to pick up at any now and then, just to read the memory-stirring lyrics and to recall the well-known melodies to which they are sung. Send $1.25 for a copy of this book for your own possession and if you have any good friends not possessing this book, you will find it makes a very acceptable gift, being one of those articles that can be used fittingly for gift purposes at any time without waiting for Christmas, birthdays or other occasions that are usually counted upon to permit gift presenting.

Album of Cross-Hand Pieces for the Pianoforte

The Album of Thirds and Sixths, which has been on special introductory offer for some time, is now ready and we are continuing the series of Albums of Study Pieces devoted to special technical purposes with a new volume, entitled, *Album of Cross-Hand Pieces*. This new volume will be made up of pieces of intermediate difficulty in which the device of crossing hands is employed largely, and also pieces which carry out the cognate device of alternating hands. The pieces selected will be exceptionally attractive from a musical standpoint, but the greatest value of a book of this type lies in the great freedom to be obtained by the practice of such pieces.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

The Manger and The Star—Choral Cantata for Christmas By R. M. Stults

We are pleased to announce that we have secured a new and very delightful Christmas Cantata for choir use. This work is about to be placed in the hands of our engravers so that we can promise that copies will be ready in ample time. It seems a long time until Christmas, yet these festivals come upon us almost unawares and it is well to be prepared with appropriate material. The Cantatas by Mr. Stults have been very successful in the past, but this one is one of his best. It is tuneful throughout and very singable. The text is taken from the Scriptures and from favorite hymns. Several well-known Christmas hymn-tunes are incorporated in the latter portion of the work. These are worked out very effectively. The usual solo voices are employed and also the men's chorus.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Piano Dialogs By Helen L. Cramm

The announcement of a new book by Helen L. Cramm is always received with enthusiasm. Miss Cramm's latest work, now announced for the first time, is a set of very easy four-hand pieces intended to be played either by two young players or by teacher and pupil. This may be denominated a book of little piano conversations in which the two players take part. Each of the numbers has an appropriate text which is printed as a dialog between the players and each little piece has a story in connection with it. The composer's idea is to read the text and then make the piano talk. The benefits of four-hand playing are so generally that it cannot be started too soon in the teaching curriculum.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

Book of Part-Songs For Boys With Changing Voices

There seldom comes a time in the life of a real boy that he does not want to sing, but in the process of development there does come a time when those responsible for starting such a choir or in the book rack or between book-ends upon a table. Even if one did not play or sing, he would get considerably more than $1.25 worth of enjoyment in having this book conveniently to pick up at any now and then, just to read the memory-stirring lyrics and to recall the well-known melodies to which they are sung. Send $1.25 for a copy of this book for your own possession and if you have any good friends not possessing this book, you will find it makes a very acceptable gift, being one of those articles that can be used fittingly for gift purposes at any time without waiting for Christmas, birthdays or other occasions that are usually counted upon to permit gift presenting.

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The special introductory price in advance of publication is 30 cents per copy, postpaid.

Twenty-Five Primary Pieces By N. Louise Wright

Twenty-Five Primary Pieces will be regarded as a continuation of *The Very First Pieces Played on the Keyboard*. The last-mentioned work is now on the market and has been received with extreme favor. In the new book the little pieces are a trifle longer than those in the first book and are also somewhat more pretentious. It is a first grade book which gradually works its way toward the second grade. The little pieces are all of characteristic type. Both treble and bass clefs are employed throughout.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Forty Negro Spirituals By Clarence Cameron White

More and more we are impressed by the beauty and artistic truth of the Negro spirituals. As sung by Paul Robeson and other artists, they have a wonderful appeal. Mr. Clarence Cameron White, in making a selection of *Forty Negro Spirituals* for his new book, has shown rare judgment and discrimination. In all cases he has made his own arrangements and these are splendidly effective. The settings are for solo voice with piano accompaniment. All of the well-known favorites are in this book, together with some very fine examples which are lesser known. The work is now in the hands of our engravers.

The special introductory price in advance of publication is 75 cents per copy, postpaid.

Beginner's Method For The Saxophone

It has been but a short time since "A Dozen Songs for Saxophones," by Clay Smith, has been published, yet every day brings letters telling us that this publication is of a type that long has been wanted. Now that our new method for the saxophone is placed upon the market, we feel quite sure that equally as many expressions of gratification upon its issuance will reach us. This is due to a method that gives brief, but quick, short cuts to playing that will produce more of the self-instructed type of amateur that neighbors adore, but it is designed to guide the teacher and student into a proper understanding of the instrument, developing musicianship and playing ability hand in hand. It is the type of book that teachers will find very satisfying to pupils, because it utilizes the best things for the development of the saxophone student. Its preparation, from the standpoint of the material it is to present, is entirely under the supervision of H. Benne Henton, who is an artist upon the instrument and assuredly one of the foremost exponents of saxophone playing. While it is in course of preparation, the nominal price of 40 cents has been placed upon it for advance of publication offering and every teacher who already teaches the saxophone or who sees any opportunities for teaching this instrument should place an advance order for a copy.

Junior Anthem Book For Unison Voices With Piano or Organ Accompaniment—Selected, Edited and Composed By Edwin Shippen Barnes

Unison anthems are very useful for volunteer choir work where it is impossible to sing in four-part harmony, for training new choirs and for choirs of women's voices, or of men's voices, respectively. Mr. Barnes has made a capital selection of anthems, old and new, and arranged them effectively for unison singing. In most cases the organ part remains practically unaltered. This is one of the best books of the kind ever compiled.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Melodious Study Album For Young Players By A. Sartorio

Sartorio is a most prolific and successful composer and many of his best works are included in our catalog. He is particularly gifted in composing melodious piano studies that take away the drudgery of practice, but which supply in their skillful introduction of the necessary figures, the requisite amount of technical drill. The new set of studies, now in preparation, is somewhat easier than those we have heretofore published and may be taken up to good advantage early in the second grade. As each study has been given a characteristic title, it appears like a piece to the student and consequently is apt to engage his attention more readily than a series of numbered exercises. The advance of publication cash price is 30 cents a copy, postpaid.

Beginner's Voice Book By Frantz Proschowsky

This important work is now almost off the press but we are continuing the special introductory offer during the current month. This is really a monumental work in voice culture. A number of vocal teachers of the highest standing, to whom we have shown the proofs of this book, have described it as "marvelous." It is a complete compendium of all the things that a beginner in voice culture should know and practice. There is a wealth of explanatory text together with the author's own drawings and diagrams. All of the exercises and studies have appropriate piano accompaniments.

The special introductory price in advance of publication is $1.50 per copy, postpaid.

Violin Method For Beginners By Ann Hathaway

This new book is now in the hands of our engravers and we hope to have it out during the summer, in ample time to be ready for fall teaching. We have submitted the work to a number of practical violin teachers, all of whom have endorsed it very highly. It is purely a beginner's book, lying throughout in the first position. All of the material is exceedingly interesting and presented in a most attractive manner. The work throughout is right in line with modern methods of teaching.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

New First and Third Position Album For Violin and Piano

When we first announced, in a previous issue, that this album was in course of preparation we immediately began to receive orders for first edition copies. Our patrons, being familiar with the immensely successful *Album of Favorite First Position Pieces*, realized what a wonderful bargain this companion volume is at the special advance of publication price, 50 cents, postpaid. There is a vast amount of attractive material from which to select in compiling this book and our editors are now engaged in this task. When completed, we are confident in asserting this album will prove equally as popular as its illustrious predecessor.

Secular Two-Part Song Collection

The two-part song has many uses. It is most effective, of course, for women's voices or boys' voices. But, for sight singing purposes and for school work, the two-part song may also be used for mixed voices. Our new collection is primarily for school use or for sight-singing practice. For these purposes only part songs that are of moderate compass both parts have been selected. Furthermore, no awkward intervals are to be found in either part. All of the numbers are melodious and singable.

The special introductory price in advance of publication is 20 cents per copy, postpaid.

Six Recreation Pieces For Four Hands For Teacher and Pupil By Georges Bernard

Teacher and pupil duets are very useful in the early stages of instruction. They serve to promote steadiness in rhythm and give the student an early start in ensemble playing, and they also tend to promote musicianship. In this new set of four-hand pieces by Georges Bernard, a well-known contemporary French composer, the pupil's part throughout is in the five-finger position, but the composer has achieved an astonishing amount of variety through contrasting rhythms in the pupil's part and much harmonic variety in the teacher's part.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Eclectic Piano Studies Compiled by Louis G. Heinze

Mr. Louis G. Heinze, who is by very successful teacher with many good and practical ideas, has the plan of selecting studies from the works of various standard writers and assembling them in volumes of moderate length. So far, he has produced *The Piano Beginner* for First Grade work, and the *Progressing Piano Player* for early Second Grade work. He is now continuing this series with the *Eclectic Piano Studies*. As the first two books have been found very useful, doubtless there will be many who will be glad to use the new volume. It is of equal merit with the others.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

New Collection of Favorite Songs and Choruses For All Occasions

We are very happy to state that this new book is now well under way. We hope that it will prove to be the best standard community book ever written, something that will prove suitable for small gatherings as well as large ones, welcome both in the home circle and in the larger public gathering.

The special introductory price in advance of publication is 10 cents per copy, postpaid.

A Ragbag—Six American Pieces For Piano By Henry F. Gilbert

This book is now on the press. It is a set of six original pieces written in the modern American manner. As program novelties the entire set, or one or two for the set, should prove highly effective. They are not jazz pieces, not ragtime pieces, although they contain occasional idealized suggestions of both devices. In point of difficulty they are in about the fifth grade.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

H. M. S. Pinafore Comic Opera By Gilbert and Sullivan

Each year sees the production of many excellent musical comedies and light operas, but still the popular Gilbert and Sullivan collaborations show a record of numerous performances, almost invariably to large and enthusiastic audiences. Among the celebrated works of this popular twain none is more beloved than *H. M. S. Pinafore*. Its characters are as well known to music lovers as are those of Dickens and Thackeray, and the sparkling lines of the book and the lively and tuneful melodies of the score seem to have a never-ending appeal. We are preparing a brand-new vocal score of *Pinafore* with the text pointed to the music and while it is in preparation are accepting orders at a special introductory price of 50 cents a copy, postpaid.

Twenty-Four Melodious and Progressive Studies For the Pianoforte By C. Gurlitt, Op. 131

The new volumes of the *Presser Collection* have attracted much attention in the teaching profession and when we announce the early addition of this worthy set of studies we are sure experienced teachers will be interested. Cornelius Gurlitt occupies an enviable position among writers of pianoforte teaching material. His works are given a high rating by the best teachers and almost invariably prove acceptable to the student because of their tunefulness. This set of studies is of particular value for use as supplementary material in the third grade. We expect to have copies ready for delivery within a short time and those who wish to profit by the special advance of publication price, 30 cents, postpaid, are advised to place their orders as soon as possible.

The World of Music

(Continued from page 415)

Puccini's Posthumous "Turandot" has been performances at the Metropolitan, of New York, for which it has drawn more than one hundred thousand dollars to the box office. And some say that Italian opera is old-fashioned!

Joseph Hollmann, eminent 'cellist, who will be remembered by older concert-goers for his several tours of America, died recently in Paris where he had been in retirement since 1916.

Frederick Delius, one of England's most eminent composers, who spent his youth as an orange planter in Florida and a music teacher in Danville, Virginia, is reported to be partially paralyzed and practically sightless at his home at Grez-sur-Loing, France.

Henry B. Roney, eminent Chicago organist and director of boy choirs, died in Los Angeles on February 26, aged seventy-eight years. As organist and choirmaster of Grace Episcopal Church he made the choir famous throughout the country. He was the discoverer, teacher and manager of Blatchford Kavanaugh, probably the greatest boy soprano that America has ever produced, and who, Patti said, "sang like an angel." Mr. Roney was a native of Bellefontaine, Ohio.

At the Bethlehem Bach Festival on May 13 and 14, the programs of the first day were given up to unaccompanied motets and chorales. On the second day the usual performance of the great Mass in B Minor was given. Aside from the orchestra the production was a strictly "Bach choir" affair, diction was a strictly "Bach choir" affair, the solo passages having been sung by groups of the organization.

British Composers are the opportunity to conduct performances of their works by the band of the Military Band Festival at Kneller Hall, which is the headquarters of the nation's military music.

The Eastern Music Supervisors' Conference met at Worcester, Massachusetts, March 9-10. The attendance was about double that of any previous meeting and among the prominent speakers were Mrs. William Arms Fisher, Herbert Witherspoon, Edward Howard Griggs and George Gartlan.

"Fidelio" is to be revived at Covent Garden, London, this summer, after a rest of seventeen years at the famous theatre.

"Pickwick," in a remarkable six weeks' revival at the Walnut Street Theater, of Philadelphia, with J. and E. Atkinson cast, did singing in the "Carol Scene," by the boy choristers of Trinity Episcopal, under the training of Ernest Felix Potter.

Musical Travelers will be interested in the following German music festivals announced for the coming months: The usual Bayreuth Festival; Mozart performances at Wurzburg in June; Festival of Folk Songs at Nuremberg on July 2 and 4; Handel Festival at Goettingen and a Chamber Music Festival at Donaueschingen on July; and an International Music Festival at Carlsruhe from August 7 to 10.

London's First Carillon has been installed and inaugurated in the tower of the premises of the Messrs. J. and E. Atkinson in Bond Street. London has many chimes and chime machines; but this is her first set of bells with a range of three chromatic octaves, the minimum for a carillon and its music. This is passing strange, as in England sets of eight and ten bells are so common that no less than forty thousand change-ringers are employed on Sundays and they and their music have become a national institution.

The Hart House String Quartet of the University of Toronto will play all the Beethoven string quartets in a series of five concerts this winter, the first time that all of these have been given in Canada.

COMPETITIONS

A $1,000 Prize for a Composition for Organ and Orchestra, is offered by the National Association of Organists through the generosity of the Estey Organ Company. Contest closes January 1, 1928. Particulars from the National Association of Organists, Wanamaker Auditorium, New York City.

For a String Quartet, a prize of one thousand dollars is offered by the Community Arts Association of Santa Barbara, California. The competition is open to composers of the world, and closes February 15, 1928. Particulars from George W. McLennan, 914 Santa Barbara, California, U. S. A.

A Prize of Five Hundred Dollars for a male chorus is offered by the Associated Glee Clubs of America. The competition closes December 1, 1927. Particulars may be had from the secretary of the sponsoring organization, 113 West 57th Street, New York City.

A Prize of One Thousand Dollars, for a sacred or secular cantata, is offered by the Friends of Music Society. The contest closes November 1, 1927. Full particulars may be had from Richard Copley, 10 East Forty-third Street, New York City.

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Herbert Belar

On the surface one would not think that there was much to being a good music clerk beside gaining, through years of experience, a comprehensive knowledge of existing music publications, but there are some fairly intelligent types of individuals that never would become practical music clerks, while there are others who seem just "born" to the business. Mr. Belar is one of the latter as clearly demonstrated by the knowledge of the business he has absorbed since coming with the Theodore Presser Co., in 1921.

He has been in the Retail Department for very nearly five years, having been given preliminary acquaintance with some of our stocks through filling mail orders from all parts of the country in the first year with us when he was in our Mail Order Department.

Our Retail Department also has quite a few mail orders from patrons in Philadelphia and vicinity and conducts its own back order department for securing things temporarily out of stock. Mr. Belar covered duties along these lines in the Retail Department for a considerable period, but for a goodly number of months he has been serving many of our patrons who personally visit our Retail.

We are able to boast of a number of employees in our establishment being proficient upon the violin and Mr. Belar is one of these. Incidentally Mr. Belar was born in Austria and there educated at the Naval Academy, later completing a commercial course at the Export Academy in Vienna. He is now a full-fledged citizen of the U. S.

Attractive Premiums Given For New Etude Music Magazine Subscriptions

Note the advertisement on the third cover of this month's issue. The rewards or premiums offered represent standard merchandise secured by us at wholesale prices and offered to our premium worker friends for introducing The Etude Music Magazine. We are in daily receipt of delighted letters from readers of The Etude who have as an experiment secured a few subscriptions and obtained the rewards. They have the satisfaction of knowing that they have spread Etude influence for the good of music and incidentally have felt more than well paid by the rewards they received. Now is the time to select any of the articles advertised and which will be mighty handy during summer months. A Premium Catalog showing additional gifts sent on receipt of post card request.

Beware of Fraud Agents

There are so many complaints coming to us where music lovers have paid good money to swindlers that we must caution everyone against being imposed on. Look out for the so-called "ex-service man," the "boy working his way through college—taking subscriptions for points." Sign no contracts, nor enter into any contracts with an agent before reading that contract carefully. Traveling solicitors for agencies are not authorized to alter contracts. Above all, pay no money to strangers. We cannot be responsible for money lost in this way.

First Garland of Flowers Favorite Melodies in the First Position for Violin With Piano Accompaniment By Julius Weiss, Op. 38

When the young violin student is given these melodious pieces to play his enthusiasm is sure to be aroused and he will be encouraged more faithfully to practice the necessary studies that these little pieces are intended to supplement. The experienced teacher knows the importance of securing the student's interest, which, no doubt, accounts for the popularity of this famous book of easy violin solos. The accompaniments, too, while not difficult, make for a feeling of completeness that is very satisfying to the young player. When this edition appears in the attractive new garb of the *Presser Collection* every teacher will want to have at least one copy for his library. Why not place an order now, while a "first-off-the-press" copy may be obtained at the special advance price of 35 cents a copy?

Brehm's First Steps for Young Piano Beginners

When one considers the many piano methods for young beginners that are now on the market, including the very successful ones in our own catalog, such as Presser's *Beginner's Book*, Williams' *First Year at the Piano*, etc., he will realize that this work must possess outstanding merit to justify its publication. The response in the form of advance orders, to our announcement of its forthcoming appearance has indeed been most gratifying, and proves that many teachers who formerly used it when it was published by Brehm Bros., again wish to include it in their teaching material. Especially does this book appeal to the teacher who believes that the young student's work for the first few lessons should be entirely in the treble clef. This new, revised and enlarged edition of *Brehm's First Steps* may be ordered in advance of publication at the special introductory price, 25 cents a copy, postpaid.

The Best Magazines Clubbed with Etude at Money Saving Rates

Here's your opportunity to provide yourself with the right kind of reading material during the summer:—

ETUDE MUSIC MAGAZINE	$2.00	Both
McCALL'S	1.00	$2.35
Regular price	$3.00	Save 65c
ETUDE MUSIC MAGAZINE	$2.00	Both
PICTORIAL REVIEW	1.50	$3.25
Regular price	$3.50	Save 25c
ETUDE MUSIC MAGAZINE	$2.00	Both
CHRISTIAN HERALD	2.00	$3.00
Regular price	$4.00	Save $1.00
ETUDE MUSIC MAGAZINE	$2.00	Both
PEOPLE'S HOME JOURNAL	.50	$2.25
Regular price	$2.50	Save 25c
ETUDE MUSIC MAGAZINE	$2.00	Both
ST. NICHOLAS	4.00	$5.25
Regular price	$6.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
PHYSICAL CULTURE	2.50	$4.00
Regular price	$4.50	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
YOUTH'S COMPANION	2.00	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
GOLDEN BOOK	2.00	$4.75
Regular price	$5.00	Save 25c
ETUDE MUSIC MAGAZINE	$2.00	Both
COLLIER'S NATIONAL WEEKLY	1.50	$3.50
Regular price	$4.00	Save 50c
ETUDE MUSIC MAGAZINE	$2.00	Both
FASHIONABLE DRESS	2.00	$4.25
Regular price	$5.00	Save 75c
ETUDE MUSIC MAGAZINE	$2.00	Both
CHILD LIFE	2.00	$3.90
Regular price	$5.00	Save $1.10
ETUDE MUSIC MAGAZINE	$2.00	Both
HYGEIA	2.00	$4.10
Regular price	$5.00	Save 90c

Above prices do not include Canadian nor Foreign Postage.

Advertisement

Advance of Publication Offers Withdrawn

Slumber Songs of the Madonna. For Women's Voices, by May A. Strong. We placed this work upon an advance of publication offer for a very short period, only because the issuance of it was hastened in order to comply with the programs of the National Federation of Women's Clubs, which awarded it the $500 prize presented by the Theodore Presser Co., for the contest conducted by the Federation. This is a remarkable work that will make an excellent feature for any choral group of women's voices, particularly if they can utilize the piano, cello and violin accompaniment the composer has supplied. The text is a masterpiece of beautiful English poetry by Alfred Noyes. Price, $1.00, violin and 'cello parts, 75 cents each.

Fundamental Studies in Violoncello Technic, by George F. Schwartz. This volume has two-fold use, one as an important part of teaching material to be utilized by the student 'cello instruction and the other as a guide to those musicians having a love for the 'cello and endeavoring to acquire proficiency through self-study. It gives practical study material and much in the way of well-explained instructions as to details of bowing, thumb position, shifting, etc. Price, $1.00.

Very First Pieces Played on the Keyboard, by N. Louise Wright. While all youngsters are not precocious, they all want to feel that they are able to do something after a few lessons in piano playing. This book gives a few short pieces written in both clefs that enable the teacher to hold the interest of the young student. Price, 50 cents.

Album of Study Pieces in Thirds and Sixths. Building the immensely successful series of "Albums of Study Pieces for Special Purposes," we have issued this volume, which is a compilation of excellent study material teaching pieces that train the pupil considerable practice in playing thirds and sixths. Other volumes in this series cover, in like manner, Octaves, Trills, Arpeggios and Scales. These volumes are priced at 75 cents each.

THE PRESSER PERSONNEL

Introducing our patrons to the highly trained and experienced Members of our Staff who serve them daily.

Harvey Angstadt

Mr. Harvey Angstadt just about a year ago was called upon to assume the responsibilities of an important position, temporarily vacated through the illness of a man who had nearly a half century of experience in the music business. He has retained this position, which is the head of the Amateur Piano Department, and in this capacity he checks the orders filled and also oversees the replenishing of the stock. This department is one of considerable activity, since it embraces all the published piano solo and piano duet compositions in sheet form by American composers.

Mr. Angstadt came to us in October, 1916, and by taking a serious interest in the business, gained such a knowledge of its workings and the stocks as to merit the advancement he has been awarded. His first position was as a "circulator." In this position he was on his feet all day long in transporting partially filled orders from the various departments to other departments for completion.

After a good record of performance on this work for about nine months, he was made a stock clerk and then in intervening years he filled orders in several departments before being assigned to the Amateur Piano Department in 1921.

We have had very satisfying acquaintance with Mr. Angstadt's business accomplishments, but he is rather modest about personal accomplishments, although we have had the opportunity to observe that he is a very capable performer on the violin.

Change of Address

Many of our friends will be leaving for their summer homes and will want The Etude to follow them. When giving us a change of address, be sure to give us both your old and new address, allowing about three weeks in advance of issue to insure copies going forward to the new address.

CONDUCTED BY ELIZABETH A. GEST

June Anniversaries

Anniversaries of the following musicians are celebrated this month (June). Perhaps some of you can honor their days by playing some of their compositions at your next club meetings. You might also look up some interesting details from their biographies.

June third, Georges Bizet, died in France, 1875.

June fifth, Edward Elgar, was born in England, 1857.

June fifth, Carl Maria von Weber (Germany), died in London, 1826.

June eighth, Robert Schumann, born in Zwickau, Germany, 1810.

June eleventh, Richard Strauss, was born in Munich, Germany, 1864.

June fifteenth, Edvard Grieg, was born in Norway, 1843.

June seventeenth, Charles Gounod, was born in Paris, 1818.

June twenty-first, Nikolas Andrejevitch Rimsky-Korsakoff, died in Russia, 1908.

June twenty-second, Giacomo Puccini was born in Italy, 1858.

Dear Junior Etude,

I am just a girl that lives miles away from where you are and without enough money to buy sheet music or take music lessons, because I live in a wayside railway colony in a strip of British territory in India. There are only about sixty Europeans here, and I and my father and sister are the only ones who can play the piano. I have had a few lessons and have helped myself along with the Etude.

I am hungry for more music of about grade five, but can not buy any here. I also taught myself the steel guitar, but music for that instrument can not be bought anywhere in India. I managed to save enough pocket money to subscribe to the Etude, and enough to order some music, but the order and the money got lost so now I have nothing. And sheet music out here is terribly expensive. So now, dear Junior Etude, I know you would help me if you could, but what is there to do about it?

From your friend,
Mina Hanvet,
Bhatinda,
Punjab, India.

N. B.—Perhaps some Junior readers who have more sheet music than they know what to do with will wrap one or more pieces nicely and mail them out to Mina.

Evolution of Jazz

DrumS
CAstanets
`Xylophone
TambOurines
TraPs
CHimes
MandOlins
BaNjos
ClarinEts

Dear Junior Etude:

I would like to know the difference between the two following signs, both meaning four-four time: 𝐂 and 𝐂

M. McM. (Pa.).

Ans. The 𝐂 is frequently used for four-four time, though the fractional numbers are generally preferred nowadays. It means four beats to each measure. The "alla breve" is used for two-two time, or two beats to each measure, each beat being a half note. It is generally used in quick tempo and the effect is the same to the ear as two-four time.

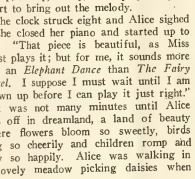
The Fairies' Contest

By Ethel V. Moyer

Alice struggled so hard to make a melody sing, as her teacher, Miss West, had shown her. But, somehow, try as she would, the chords in the bass came thump, thump, thump, entirely spoiling her effort to bring out the melody.

The clock struck eight and Alice sighed as she closed her piano and started up to bed. "That piece is beautiful, as Miss West plays it; but for me, it sounds more like an *Elephant Dance* than *The Fairy Revel*. I suppose I must wait until I am grown up before I can play it just right."

It was not many minutes until Alice was off in dreamland, a land of beauty where flowers bloom so sweetly, birds sing so cheerily and children romp and play so happily. Alice was walking in a lovely meadow picking daisies when



she saw a sign, THIS WAY TO MELODYLAND. She clapped her hands in glee, "Just where I would like to go!" she exclaimed, "I must be the Fairies' Melodyland. Perhaps I can learn how the fairies play melodies."

A little farther on she walked through a large gate over which roses hung in clusters. Lovely music greeted her ears; and a troupe of fairies danced around her eagerly urging her to visit the "Music Contests."

"I suppose you have never heard of musical contests?" insinuated one spritely fairy, grasping Alice's hand.

"Oh, yes indeed!" replied Alice. "We have them frequently where I live. Next year I shall enter the beginners' contests of our town, if I get along well. But I am having *such* a struggle to make my melodies sing and to keep my accompaniment soft." Alice sighed as she finished speaking.

"Well just come with me," announced the fairy, "and I shall take you to hear some beautiful music. The first we shall hear is a singing contest."

When they entered the hall a fairy was about to begin singing, accompanied by a fairy band. "Now," said Alice to herself, "even though the fairy band instruments are so tiny, I don't see how that one little fairy voice can be heard above those players. Fifteen of them! I have counted every one." But when the music began Alice could hear every word the singer said; and the band always played so softly that never did they sound above the voice of the singer.

They went to another hall, crowded with fairies, where a violin contest was going on. One player had just finished and another was just beginning. Alice listened for the lovely tone of the violin; and it was so beautiful it almost made her weep. The tiny bow swept across the strings making the melody sing above the accompaniment so clearly that one scarcely heard the piano.

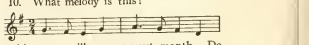
After the violin playing was over they went to another hall where rows of fairy children sat waiting their turn to play. This was to be a piano contest. "Now," thought Alice, "I shall see if these fairy pianists can play better melodies than I can."

The piece selected to be played was "The Rivulet." Alice almost held her breath as the fairy fingers flew over the tiny keys. In imagination she could see the sparkle of the water as the rivulet splashed from stone to stone. And always she could hear the singing, bubbling brook-let above the soft undertone of the accompaniment.

Each player was greeted with a thunder of fairy applause and Alice wondered how the judges would ever decide the winner, it all seemed so well done. But she was sure now that she could learn the lesson of a singing melody and she meant to practice so hard; because, as she said to herself, "it is so beautiful when it is done just right."

???Ask Another???

1. What is the difference between a tone and a note?
2. Who wrote the "Messiah?"
3. What is an opera?
4. What is a chord?
5. What does *Crescendo* mean?
6. What musical instrument did Benjamin Franklin invent?
7. What does a dot do to a note?
8. What is a quartette?
9. When was Beethoven born?
10. What melody is this?



(Answers will appear next month. Do not send in answers to these questions.)

Evolution of Music

RHythm
SeAles
ChoRds
TiMe
TOne
RuNs
MelodY

Club Corner

Dear Junior Etude:

My mother is a music teacher and has started a music club for her pupils. We play at each meeting and read about a composer. We go over to the Hollywood bowl to hear the concerts which are wonderful. It is so nice to sit out under the stars and listen to symphonies by the great masters. It is my ambition to be an orchestra leader. That may seem strange for a girl of fifteen; but, having heard so much orchestra music, you may not be surprised. I play the piano and violin and can finger a couple of other stringed instruments.

From your friend,
Eugenia Bennetson (Age 15),
California.

Dear Junior Etude:

There is no junior music club in our town, but our music teacher is going to start one and would like some suggestions from members of the Junior Etude Music Club.

From your friend,
Evabeth Keese,
Somerville, Texas.

N. B. There is no particular Junior Etude Music Club; but some clubs have selected this name for their own individual clubs. The Junior Etude does not conduct a music club of any kind, and no one "belongs" to the Junior Etude; but it recommends the formation of junior music clubs of all kinds and is glad to furnish information, when asked, in regard to joining the junior section of the National Federation of Music Clubs.

Question Box

Dear Junior Etude:

I have been taking lessons for two years, but I do not like to practice. If any one could tell me a way to overcome this difficulty I would be much obliged.

From your friend,
Josephine Gielegham,
641 E Manchester Avenue,
Los Angeles, California.

Dear Junior Etude:

I take piano lessons but can not get any fun out of practicing. Please, can you suggest a way to make it interesting?

From your friend,
Pauline Tremblay (Age 14),
Box 113, Tilbury, Ontario, Canada.

Ans. The subject of practicing has frequently been treated in these columns, and in these particular cases we have decided to let some interested Junior readers answer the above letters, which are almost alike; and the addresses are therefore printed.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

CHOIR MASTER'S GUIDE FOR AUGUST, 1927

SUNDAY MORNING, August 7

PRELUDE
Organ: Chanson du Matin....*Gillette*
Piano: The Choir Invisible.*Schneider*
For Liturgical Services:
Te Deum .....*Schackley*
ANTHEMS
(*a*) Teach me, O Lord.....*Attwood*
(*b*) On Our Way Rejoicing...*Stults*
OFFERTORY
God's Will .....*Stults*
(T. solo)
POSTLUDE
Organ: Grand Chorus in C..*Maitland*
Piano: Chorale .....*Concone*

SUNDAY EVENING, August 7

PRELUDE
Organ: Canzone .....*Harris*
Piano: The Prayer of an Angel *Morley*
For Liturgical Services:
Magnificat and Nunc Dimittis.*Steane*
ANTHEMS
(*a*) Pilgrims of the Night.*Rockwell*
(*b*) In the Cross of Christ I Glory *Cranmer*
OFFERTORY
Offertory in F.....*Read*
(Organ)
POSTLUDE
Organ: March of the Flowers.*Harker*
Piano: Communion .....*Truette*

SUNDAY MORNING, August 14

PRELUDE
Organ: Berceuse No. 2.....*Kinder*
Piano: Consolation .....*Mendelssohn*
ANTHEMS
(*a*) Hearken Unto Me, My People *Sullivan*
(*b*) Lead Thou Me On.....*Lansing*
OFFERTORY
Acquaint now Thyself with God
(A. solo) .....*Riker*
POSTLUDE
Organ: Processional March...*Kinder*
Piano: Convent Bells .....*Spindler*

SUNDAY EVENING, August 14

PRELUDE
Organ: Evening Prelude .....*Read*
Piano: Star of Hope *Batiste-Goerdeler*
ANTHEMS
(*a*) Walking with Thee.....*Wooler*
(*b*) One Sweetly Solemn Thought *Ambrose*
OFFERTORY
I Know in Whom I Have Believed
(S. solo) .....*Scott*
POSTLUDE
Organ: March in C.....*Read*
Piano: Holy God, We Praise Thy Name .....*Martin*

SUNDAY MORNING, August 21

PRELUDE
Organ: Larghetto .....*Mozart*
Piano: Adagio Cantabile from Sonata Opus 13 .....*Beethoven*
ANTHEMS
(*a*) In Humble Faith and Holy Love .....*Garrett*
(*b*) Light of Those Whose Dreary Dwelling .....*Potter*
OFFERTORY
Jesus, Lover of My Soul....*Rockwell*
(Duet, S. and A.)
POSTLUDE
Organ: Hero's March...*Mendelssohn*
Piano: March of the Halberdiers *Wely*

SUNDAY EVENING, August 21

PRELUDE
Organ: Andantino .....*Lemare*
Piano: Old Mission Chimes..*Widener*
ANTHEMS
(*a*) Turn Thy Face,.....*Attwood*
(*b*) Now the Day is Over...*Wooler*
OFFERTORY
Heaven Is Our Home....*MacDougall*
(B. solo)
POSTLUDE
Organ: Festival March.....*Kroeger*
Piano: Twilight Devotion ...*Stanley*

SUNDAY MORNING, August 28

PRELUDE
Organ: Theme..*Vieuxtemps-Stewart*
Piano: Idylle.....*Wely*
ANTHEMS
(*a*) Even Me.....*J. E. Roberts*
(*b*) Onward Christian Soldiers *MacDougall*
OFFERTORY
AMERICA
(Choir, Organ, Violin, Congregation)
POSTLUDE
Organ: March .....*Petrali*
Piano: Evening Prayer .....*Weil*

SUNDAY EVENING, August 28

PRELUDE
Organ: At Twilight .....*Schuler*
Piano: Andante .....*Kavanagh*
ANTHEMS
(*a*) Holy Spirit from on High.*Marks*
(*b*) He Leadeth Me..*Bradbury-Allen*
OFFERTORY
We Thank Thee, O Father....*Wooler*
(Duet, T. and B.)
POSTLUDE
Organ: Postlude in G.....*Read*
Piano: Jerusalem the Golden *Goerdeler*

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Are Vacations Good for Music Students?" Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of June. Names of prize winners and their contributions will be published in the issue for September.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

TECHNICAL EXERCISES
(Prize Winner)

Technic, in reality, means many things. First, there is the technic relative to the mechanical part of playing, which consists of hand development. Second, there is the technic of tone. In this class comes much of the beauty of piano playing. Third, there is the technic of being artistic, of using the right thing in the right place—the proper dynamics, tone, tempo, and so forth. I think the things in this class lead to supremacy, for those who can control themselves, who can give enough and not too much, can have soul (not artificial "soul"), rise above the amateur, and become truly great. Fourth, there is "Effect." The fault of a Paderewski, the sighing Chopin of De Pachmann. If you intend to affect others you must start at home and affect yourself. The moral is: "Practice, *practice*, practice your scales."
ALICE G. KEARIN (Age 12),
New York.

TECHNICAL EXERCISES
(Prize Winner)

Any one, in any field of life, who obtains greatness, does so mostly through technical exercises. The athlete, in order to become a famous runner, cannot for even a day omit the hundreds of arm and leg gymnastics which make him stronger. No more can even the most enthusiastic writer soar into a great work, unless he study composition first and practice writing themes. Before the artist's masterpieces are painted he spends numberless hours in sketching. How then can we, in the great field of music, fulfill my ambition wherever, if we have no technical foundation to build on? But we can make work easier by attacking it with characteristic determination, and in the end attain the triumphs of overcoming technical exercises, and feeling them no power with which to resist us.
LOUISE BOLDENWECK (Age 14),
Pennsylvania.

TECHNICAL EXERCISES
(Prize Winner)

How I dreaded those scales, chords, arpeggios, and various finger exercises! To my young and foolish mind "technical exercises" and "horrors" were synonyms. This unfortunate dislike of a necessary factor in the daily practice routine took place from the time of my first piano lesson to about two years ago.

My piano teacher insists that technical exercises are of vital importance; and she very often says, "Technical exercises are the foundation of all piano playing."

She has succeeded in convincing me this is true, for my fingers have grown stronger and more flexible. As a result I am able to play quite difficult numbers.
JESSICA RIVIA ROSENBERG (Age 13),
Minnesota.

DEAR JUNIOR ETUDE:

In the February issue of THE ETUDE was printed a very interesting suggestion from one of your readers, the suggestion requesting you to introduce a contest each month, of JUNIOR ETUDE reader's own compositions. That is a very fine plan, and I think it would stimulate much interest, besides giving the Junior readers some splendid training in the art of composition. I am very strongly for this suggestion, and I hope many other ETUDE readers are, too—at least enough to have a contest each month.

I surely do enjoy THE ETUDE. It is the most interesting magazine I have ever seen, and the articles it contains are so very helpful.

Hoping this contest is soon included in your pages, I remain,
Yours sincerely, BROOKS SMITH.

Puzzle

Found in the Name "Beethoven"

By E. Mendes

1. An insect.
2. A vegetable.
3. A bird.
4. Part of the verb "to be."
5. Two pronouns.
6. A measure of weight.
7. Two numbers.

Answer to March Hidden Composer Puzzle

1, Nevin; 2, Verdi; 3, Homer; 4, Mason; 5, Chopin; 6, Handel; 7, Bach.

Prize Winners for March Puzzle

Bernice Cohen (Age 12), Pennsylvania.
Helen Stather (Age 13), Ohio.
Helen Chalker (Age 13), Pennsylvania.

Honorable Mention for March Puzzle

Phyllis Carlton, Bertie Richardson, Margaret McKeever, Shirley Barnwell, Winifred Lenkan, Eleanor Diamond, Anita Marie Stanton, Lorraine Mosher, Josephine Kane, Joan Whittle, Florence Schuck, Victoria Rizk, Mary Margaret Moran, Victor Massy, Sam L. Castronovo, Mildred Yochum, Genevieve Herregaard, Antoinette Annese, Vivian Mosher, Helen Konigberg, Wykie Homewright, Thelma L. Rothrock, Robert G. Glenn, Dorothy Mae Edwards, Josephine Greteghem, Martha Clark, Ethel Keeble, Miriam Simonson, Irma Peabody, Doris Telford, Iva Virginia Arnett, Waverly Barbe, Edna Gray, Susan Louise Prior, Alice White, Bettina Hunter, Ruth Adena Peal, Donald Kraus, Miriam H. Myllymaki, Mary Anieta Keeble.

DEAR JUNIOR ETUDE:

I am a junior in High School. My school team won the state championship in football. We are hoping that our girls' basketball team will come out on top, too. I play the drum in one of the bands in town. I also play the "uke." My school has a fine orchestra and often plays for different clubs. Our city band presents open-air concerts in the summer. We have had many great pianists, violinists and singers and orchestras here. I am wishing all my fellow music students the best of luck, and may they help do away with jazz and increase a love for good music.
From your friend,
CELIA KARTZINEL (Age 13),
Alabama.

DEAR JUNIOR ETUDE:

I want to congratulate Gertrude M. Chadney on her neat writing. I wish I had such beautiful handwriting. I live in a town of about sixteen hundred inhabitants, but I would much prefer to live in a city. I am in the seventh grade of music. My highest ambition is to be a great musician. I want to go to Europe and study. I also want to go to New York and go in grand opera. I suppose I have pretty high ideas, but that is just natural.
From your friend,
EVANGELINE HENTHORN (Age 13),
Kentucky.

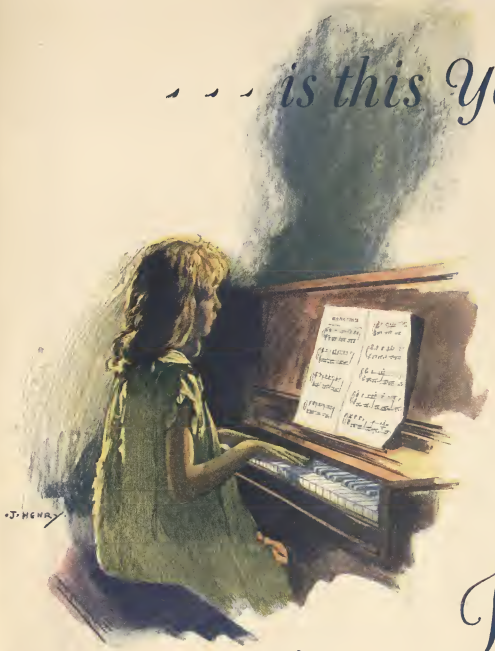
DEAR JUNIOR ETUDE:

I belong to the St. Cecelia Music Club. We meet every Wednesday at three o'clock. All of the members are learning to play some stringed instrument so that we can have a little orchestra. I play the violin and like it very much. If we practice one hour a day our teacher gives us a gold star for fidelity; and at the end of the year the one having the most gold stars will receive a prize.
From your friend,
HAROLD DE BLANC,
Alabama.

Honorable Mention for March Essays

Mary Margaret Crim, Marian Powell, Jessica Rivia Rosenberg, Margaret F. McKeever, Vivian McGahee, Viola Gortiker, Margaret Brady, Anna Mae Comiskey, Helen Bember, Catherine R. Dempsey, Ruth Logan, Catherine Cassidy, Catherine Rice, Florence Quinn, Rita Rowlenson, Kathleen Leonard, Teresa Brady, Ethel Keeble, Lida Rolan Turner, Evelyn Perkins, Miriam Gold, Sam L. Castronovo, Mildred Yochum, Rosemary O'Dair, Dorothy Brevig, Velma Jennings, Ruth Hvensen, Maryanne Nevins, Edwy O'Neil, Doris Bahr, Elna Knudsen, Mary Anieta Keeble, Flora Nelson, Lorraine Mosher, Helen Dermody, Mary Margaret Moran.

. . . is this Your Child?



Sari Carter

These Noted Authorities
Recommend
The Piano to Every Parent

Helen T. Woolley, Director, Institute of Child Welfare Research, Teachers College, Columbia University, says:

"It is in my judgment a valuable thing for little children to have a piano in the house and to hear it played. It is the most common of musical instruments and a necessary element in modern cultural life. Music and familiarity with at least one musical instrument should be a part of every child's experience from the start."

Mrs. Herman M. Biggs, President, National Federation of Day Nurseries, says:

"It is the duty of every mother to give her child the opportunity to become acquainted with at least one musical instrument. In my opinion the piano is the most desirable of all, embodying as it does all the elements of music, harmony, melody and rhythm."

Is this far-reaching opportunity open to YOUR child? Through the years when the young mind is acquiring those ideals on which character depends, piano study lifts the child out of the commonplace into the brighter realms of happy, normal development.

NOW is the time to set your child's life to music. The piano, the basic musical instrument, places the feet of your child on the road to loftier stations in life—even to leadership.

Poise, Magnetism, Charm, Culture—these qualities go hand in hand with the ability to play the piano. Think what the future holds for the boy or girl who can summon forth the magic that lies beneath the piano's keyboard!

Is There a Piano in Your Home?

For a hundred years the American family has rallied around the piano. It is the heart-instrument of the home. In great mansions, in small homes, wherever there are children, the country over, the piano is a vital force in broadening culture and strengthening the ties of home life.

In the years to come, will your child be one of the countless unaccomplished or one of the envied few? Is there any parental obligation that transcends this?

New Methods of Piano Study

Perhaps you have already heard of the newer, quicker and pleasanter methods of piano study. Let us send you a booklet that tells you what you want to know about this method of learning to play the piano.

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